

GIACOMO SELITTO (Napoli - 1740)

FUGHE per CLAVICEMBALO

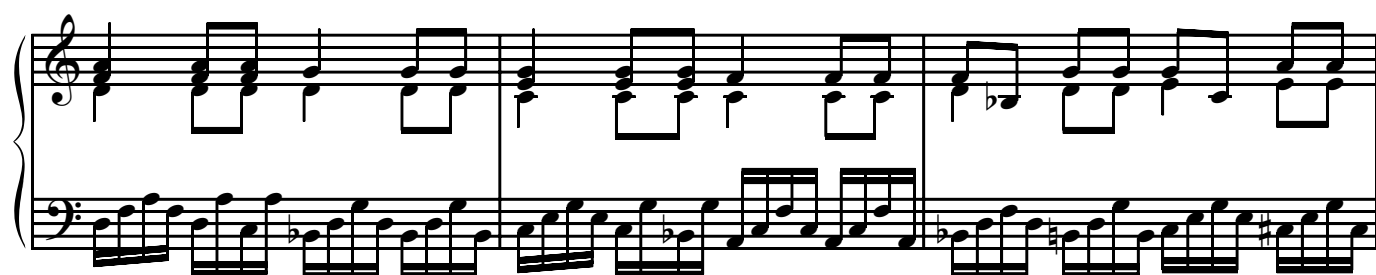
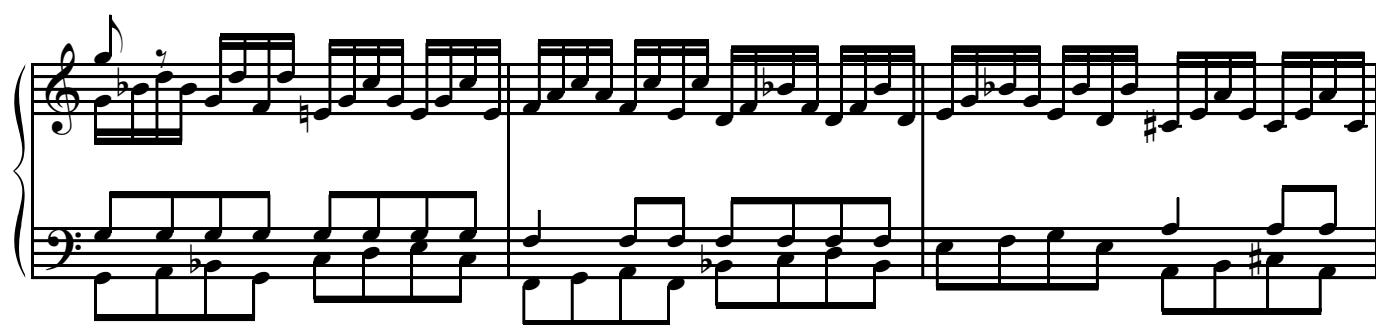
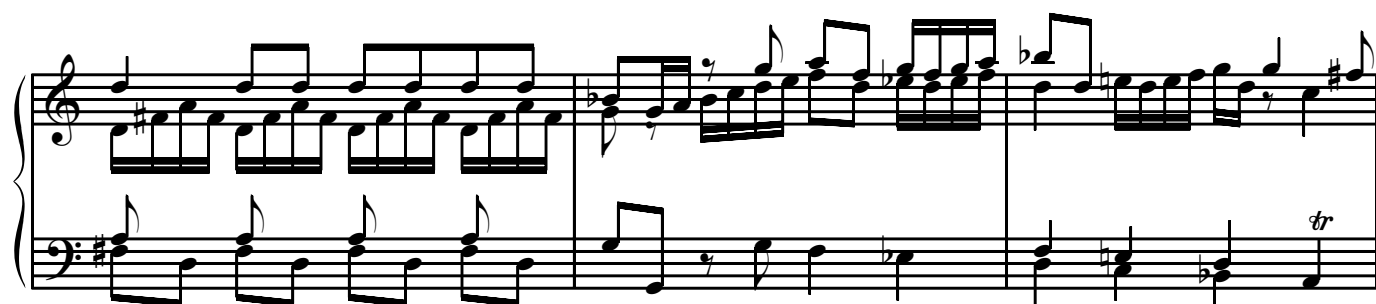
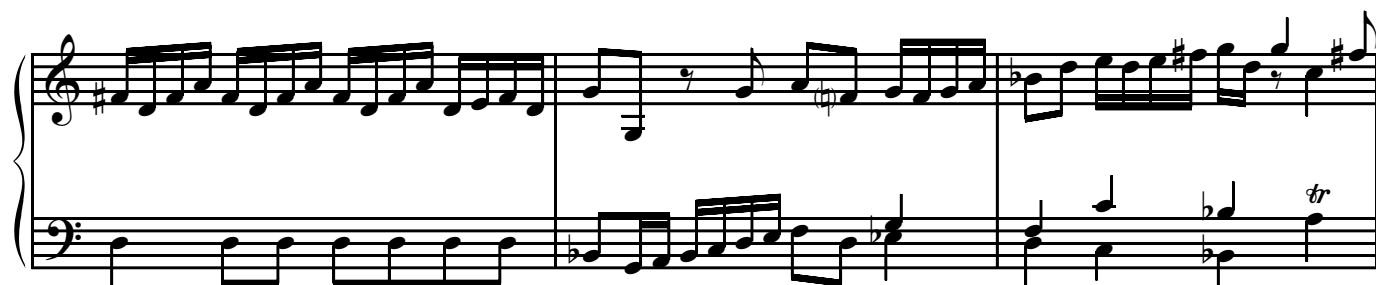
a cura di Jolando Scarpa

- parte prima -

Fuga prima

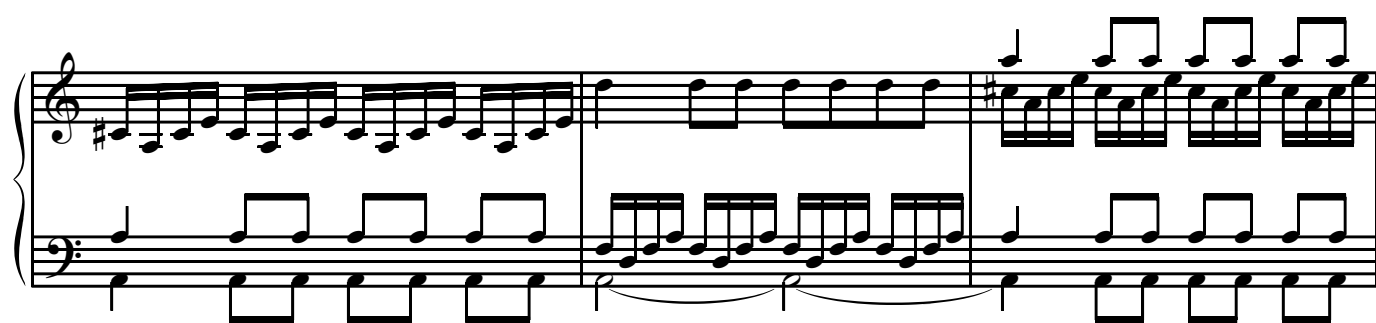
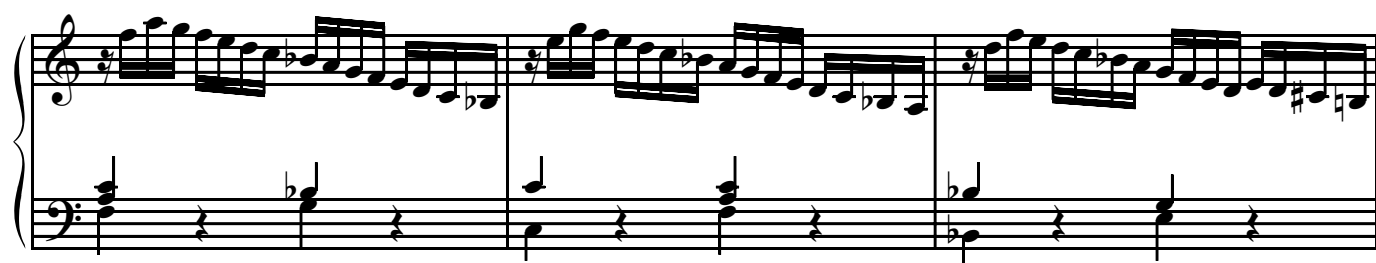
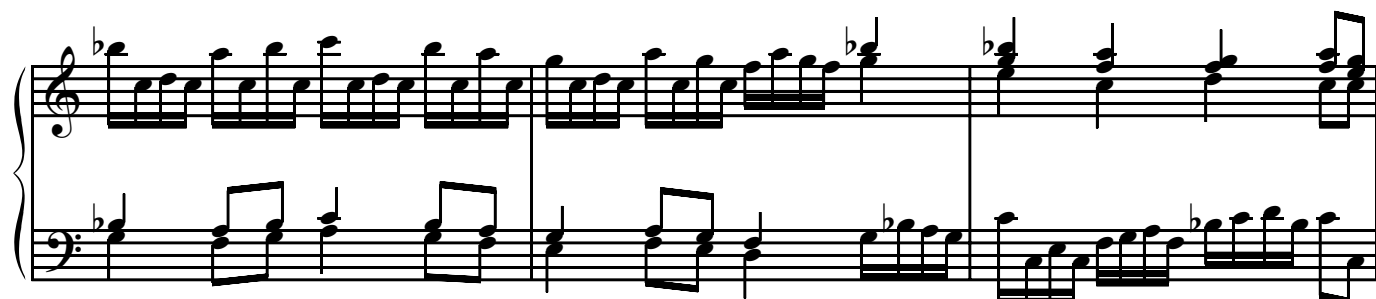
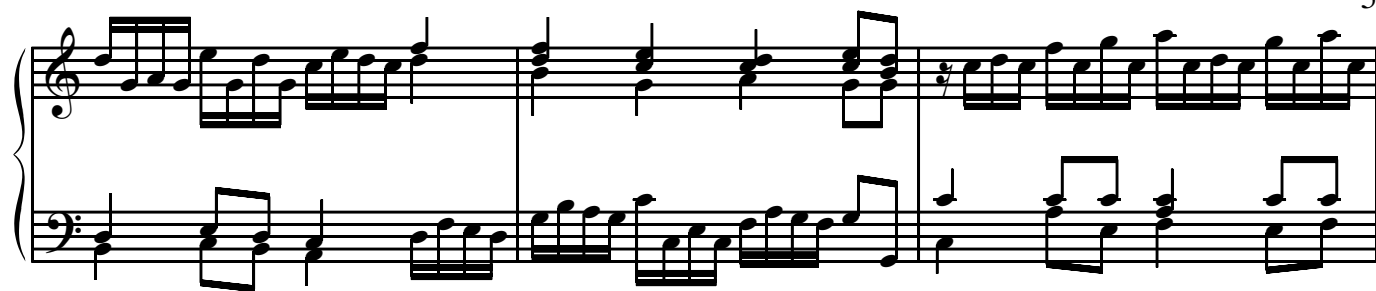
Trill (tr) markings are present on the final notes of the first, second, third, fourth, and fifth measures in the treble staff.

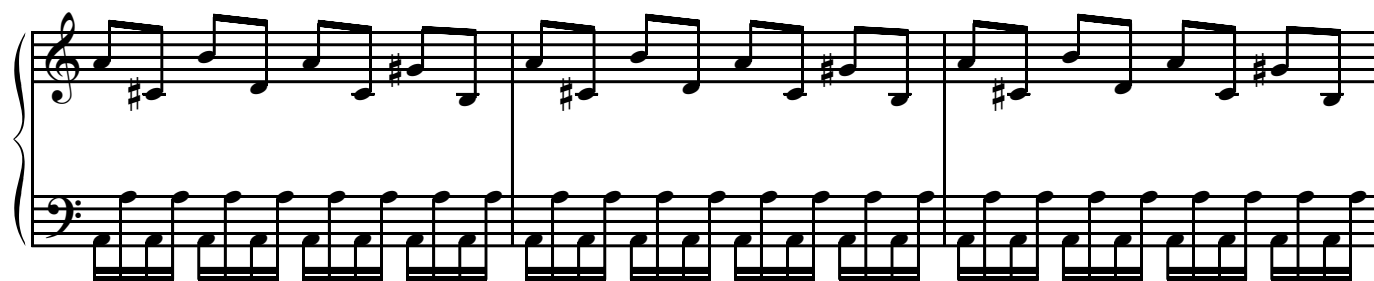
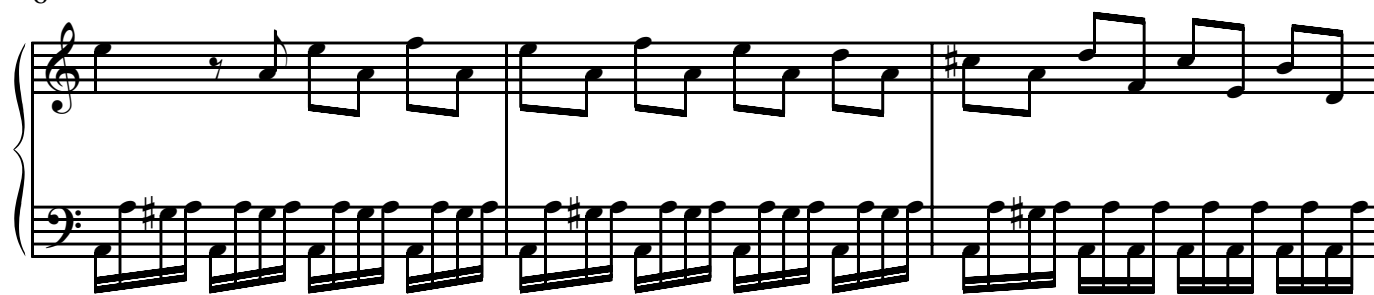




This page of musical notation is divided into six systems, each containing a grand staff (treble and bass clefs). The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals.

The first system shows a complex melodic line in the treble clef and a more rhythmic bass line. The second system features a melodic line with some grace notes and a bass line with a steady eighth-note pattern. The third system continues the melodic development in the treble and a more active bass line. The fourth system shows a melodic line with some chromaticism and a bass line with a steady eighth-note pattern. The fifth system features a melodic line with some grace notes and a bass line with a steady eighth-note pattern. The sixth system shows a melodic line with some chromaticism and a bass line with a steady eighth-note pattern.

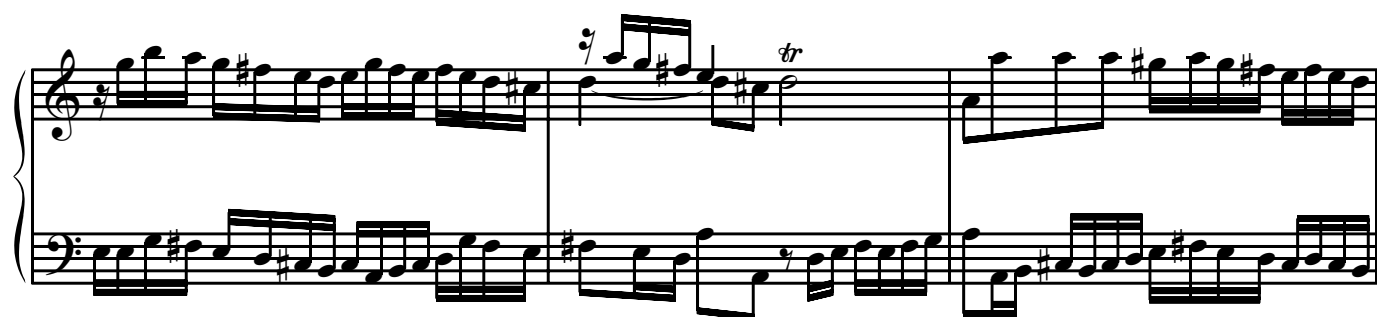
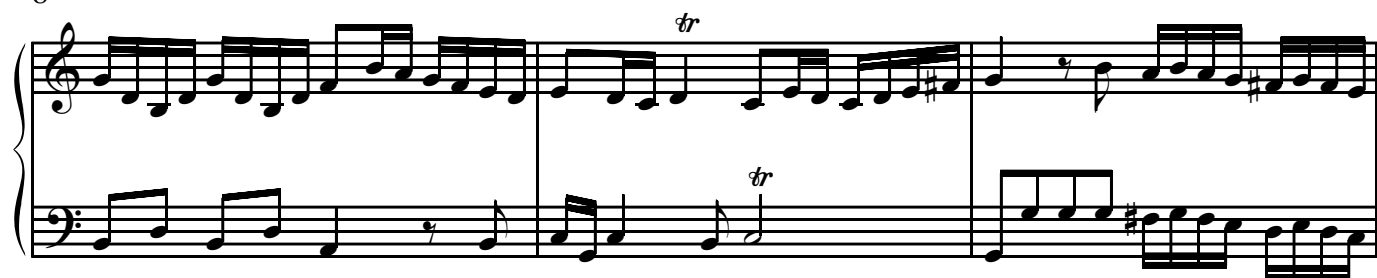


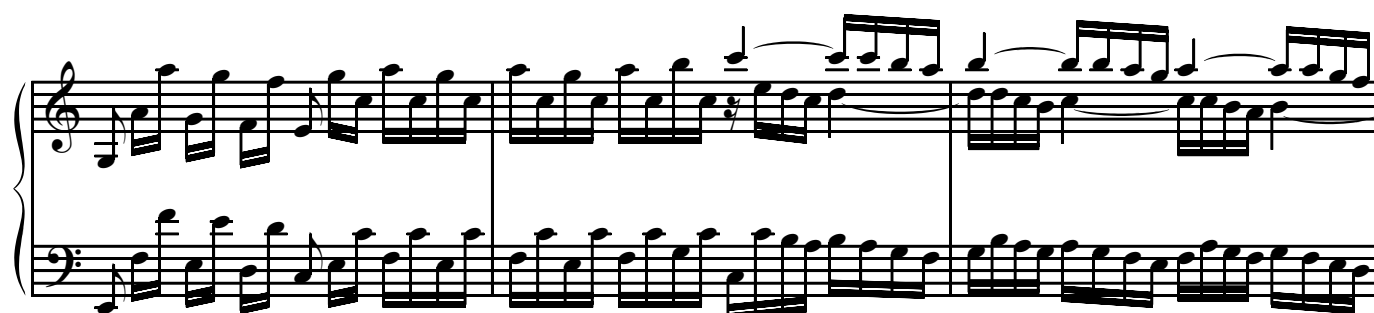


The first system consists of two staves. The upper staff features a continuous sixteenth-note melody, while the lower staff provides a steady eighth-note accompaniment. The second system continues this texture, with the upper staff introducing some chromatic movement and the lower staff maintaining its rhythmic pattern. The third system concludes the section with a final cadence in the upper staff and a sustained chord in the lower staff.

Fuga seconda

The 'Fuga seconda' section begins with a single melodic line in the upper staff, marked with a trill (tr) on the first note. The lower staff is initially silent. The second system introduces a more complex texture, with the upper staff continuing its melodic line and the lower staff entering with a rhythmic accompaniment, also featuring a trill. The third system further develops the fugue, with both staves showing intricate melodic and rhythmic patterns, including multiple trills and rapid sixteenth-note passages.





10

Example 10 continues with measures 10, 11, and 12. The melody in the treble clef features a half note G4, followed by a quarter note A4, and then a quarter note B4. The bass line in the bass clef consists of a half note G3, followed by a quarter note A3, and then a quarter note B3. The key signature has one flat (Bb), and the time signature is 4/4.

A musical score for the song 'The Rose Tree'. The score is written for piano (p) and features a treble and bass clef. The key signature is one flat (B-flat). The melody is primarily in the treble clef, while the accompaniment is in the bass clef. The piece is divided into three measures. The first measure shows the initial melody and accompaniment. The second measure continues the melody with a trill (tr) and a grace note (gr). The third measure concludes the melody with a trill (tr) and a grace note (gr).

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The score consists of three measures. The first measure features a vocal melody starting on a half note, followed by a triplet of eighth notes, and a trill. The piano accompaniment consists of a steady eighth-note pattern. The second measure continues the vocal melody with a half note and a quarter note, while the piano accompaniment remains a steady eighth-note pattern. The third measure shows the vocal melody with a half note and a quarter note, and the piano accompaniment with a half note and a quarter note. The score ends with a double bar line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment, primarily using eighth and sixteenth notes. The score is divided into two systems by a double bar line. The first system contains the first two measures, and the second system contains the next two measures. The music is written in a clear, legible font.

A musical score for the song 'The Rose Tree'. The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and a trill (tr) in the treble staff. The piece concludes with a final chord in the bass staff.

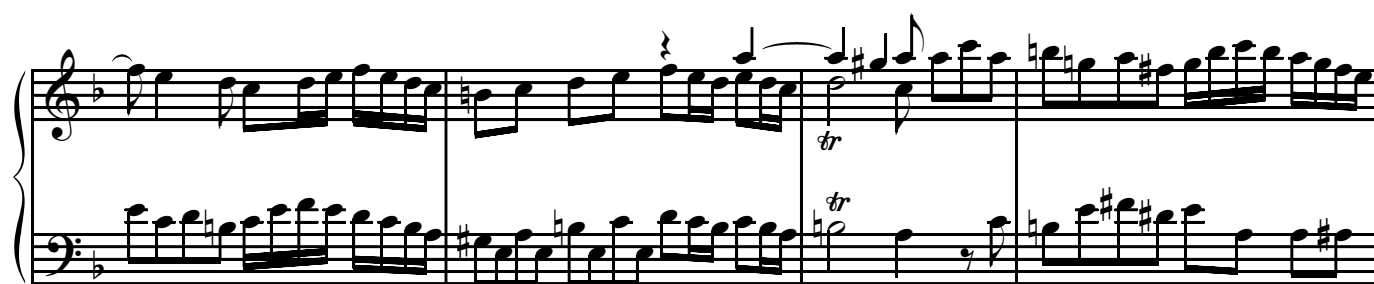
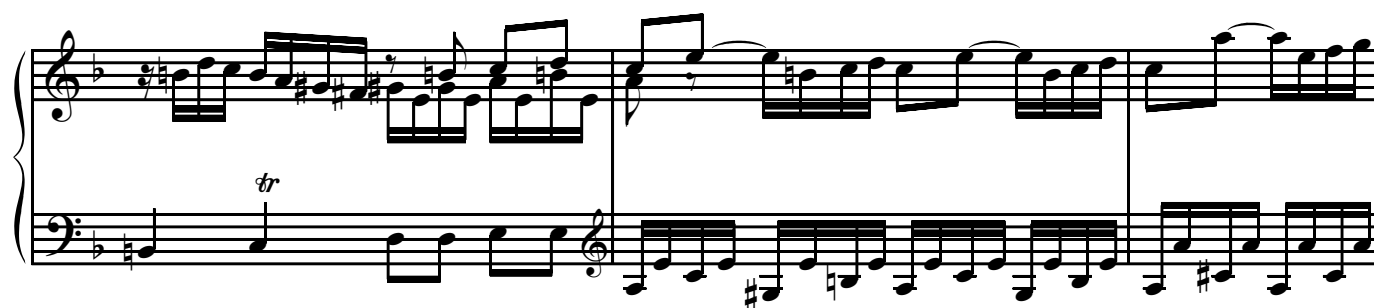
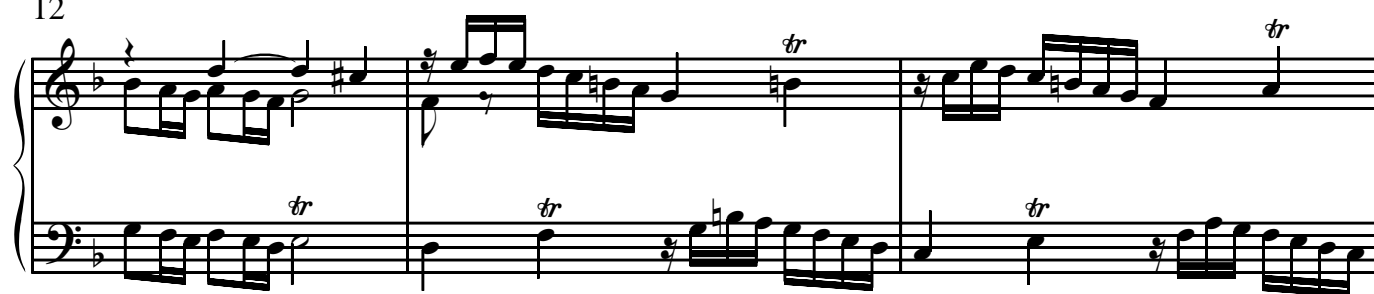
A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The bass staff begins with a bass clef and a key signature of one flat (B-flat). The accompaniment is written in a simple, folk-like style. The score is divided into three measures by vertical bar lines. The first measure contains the first line of the melody and the first line of the accompaniment. The second measure contains the second line of the melody and the second line of the accompaniment. The third measure contains the third line of the melody and the third line of the accompaniment.

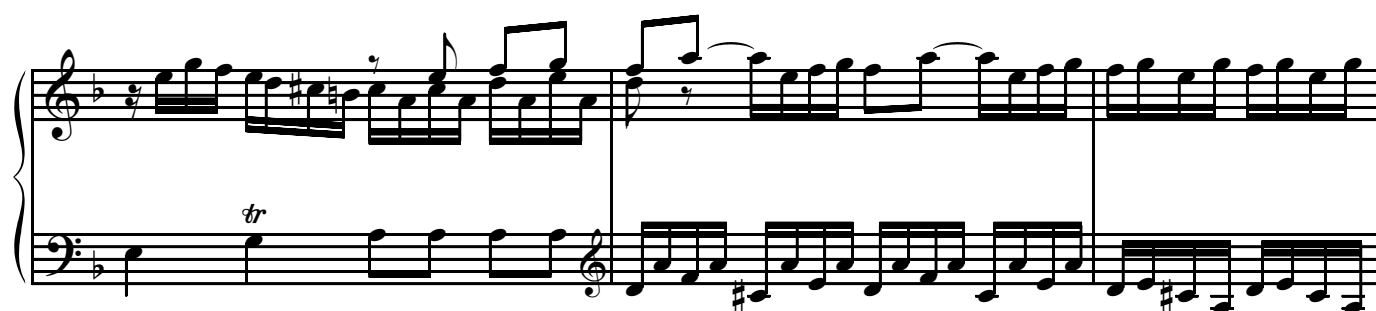
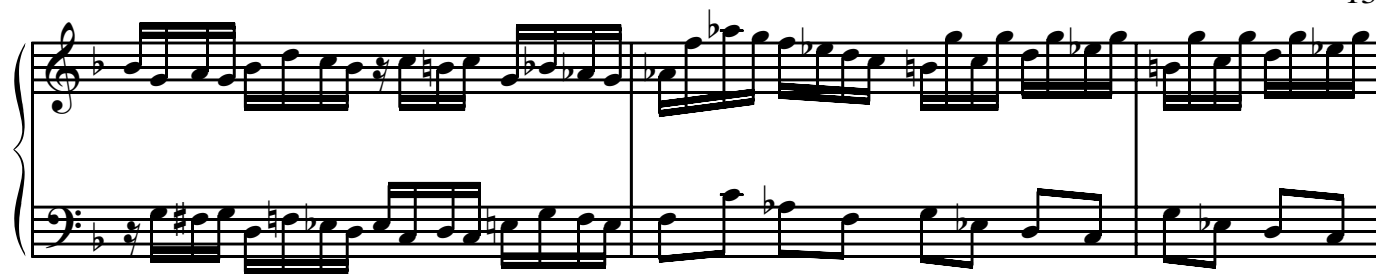
Three systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The first system shows a continuous flow of eighth and sixteenth notes in both hands. The second system continues this pattern with some rests in the treble. The third system features a more complex texture with some notes beamed together and a final measure with a fermata in the bass.

Fuga terza

Allegro non presto

Three systems of musical notation for the piece 'Fuga terza'. The tempo is marked 'Allegro non presto'. The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment of eighth notes. The second system continues the piece with some trills (tr) and a more active bass line. The third system concludes the piece with a final melodic phrase in the treble and a corresponding bass line.



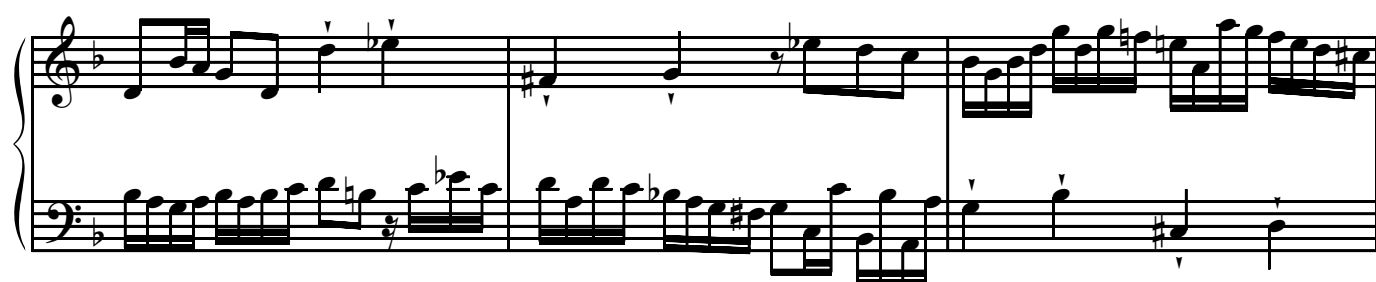
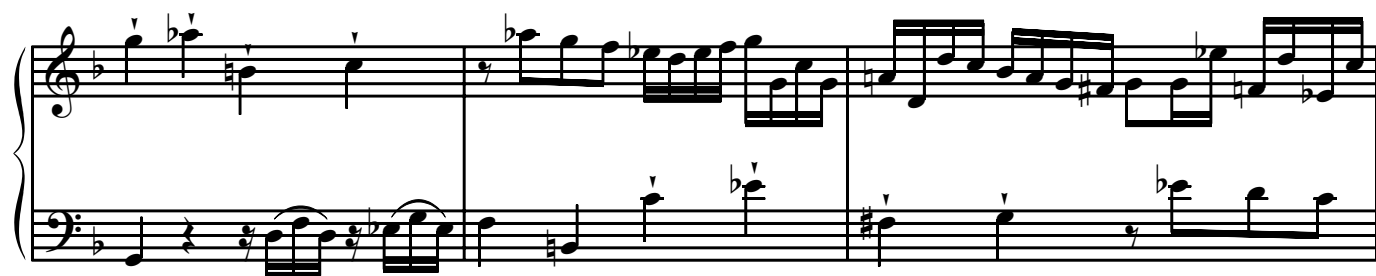
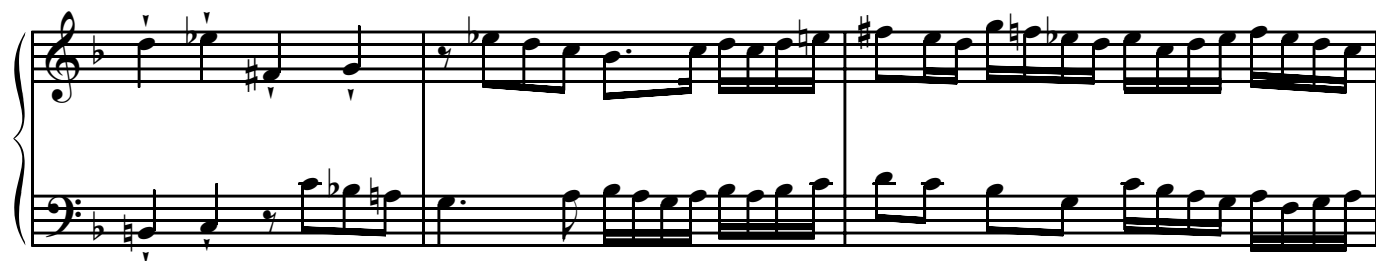


This page of musical notation, numbered 14, contains six systems of piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation is highly detailed, featuring numerous sixteenth and thirty-second notes, often beamed together in rapid passages. Fingerings are indicated by numbers 1-5, and some passages include trills (tr) and grace notes (v). The first system includes a '6' indicating a sixteenth note. The second system features a '6' indicating a sixteenth note. The third system includes a '6' indicating a sixteenth note. The fourth system includes a '6' indicating a sixteenth note. The fifth system includes a '6' indicating a sixteenth note. The sixth system includes a '6' indicating a sixteenth note. The notation is complex and requires a high level of technical skill to perform.

Fuga quarta

This musical score, titled "Fuga quarta" on page 15, is written for a grand piano in B-flat major and 3/4 time. The piece is a four-part fugue, with the first system showing the initial entries of the Soprano, Alto, Tenor, and Bass voices. The score is divided into six systems, each with a grand staff (treble and bass clef). The first system features the Soprano and Alto voices in the treble clef and the Tenor and Bass voices in the bass clef. The second system continues the development of the themes. The third system shows the Tenor and Bass voices in the treble clef and the Soprano and Alto voices in the bass clef. The fourth system continues the development of the themes. The fifth system features the Soprano and Alto voices in the treble clef and the Tenor and Bass voices in the bass clef. The sixth system concludes the piece with a final cadence. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

This page of musical notation, numbered 16, contains six systems of music for piano. The key signature is one flat (B-flat), and the time signature is 3/4. The notation is arranged in two columns of three systems each. The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and various ornaments like trills and grace notes. The first system shows a rapid sixteenth-note run in the right hand and a steady eighth-note pattern in the left. The second system features a trill in the right hand and a similar trill in the left. The third system has a more melodic right hand with eighth notes and a busy left hand with sixteenth notes. The fourth system continues with a melodic right hand and a rhythmic left hand. The fifth system shows a more complex right hand with sixteenth-note runs and a left hand with eighth notes. The sixth system concludes with a final melodic phrase in the right hand and a rhythmic pattern in the left.

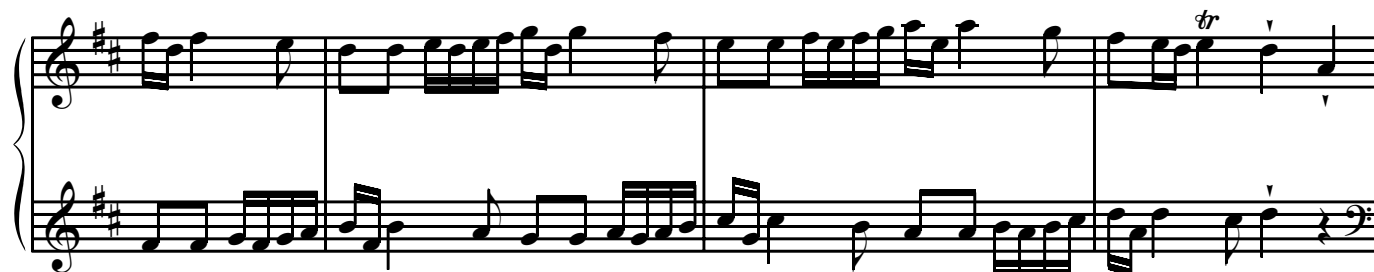
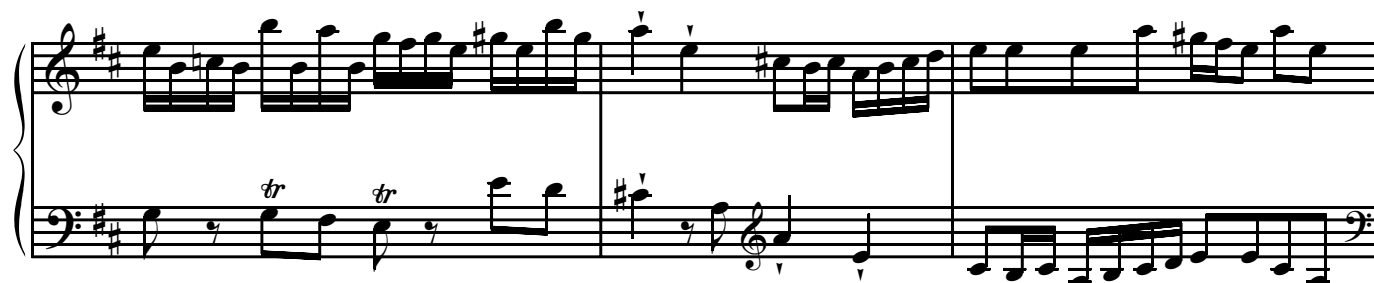
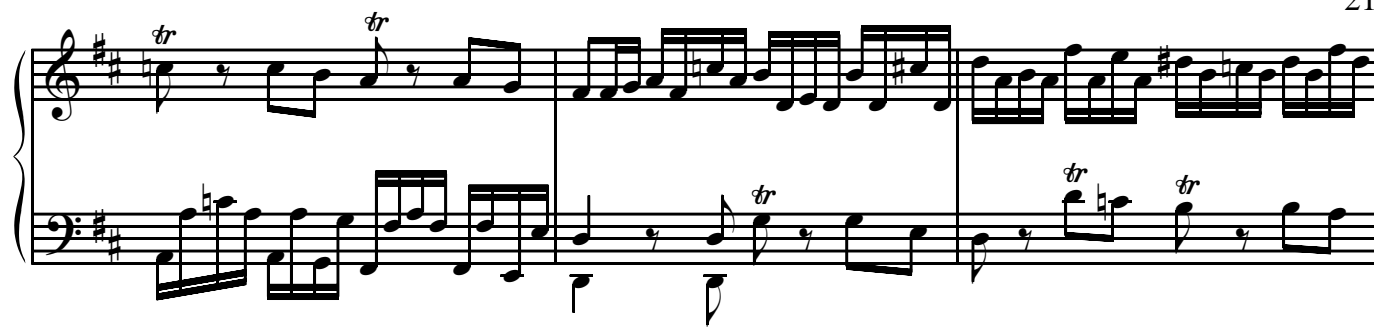


This page of musical notation, numbered 18, contains six systems of piano music. Each system consists of a grand staff with a treble and bass clef. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various musical elements such as trills (marked with 'tr'), slurs, and fingerings (indicated by numbers 1-5 and 6). The first system shows a complex melodic line in the treble with trills and a more active bass line. The second system continues the melodic development with many slurs. The third system features a prominent trill in the treble. The fourth system has a series of trills in the treble and a steady eighth-note pattern in the bass. The fifth system shows a trill in the treble and a more complex bass line with slurs. The sixth system concludes the page with a final melodic phrase in the treble and a simple bass line, ending with a double bar line and a fermata.

Fuga quinta

This musical score for 'Fuga quinta' consists of six systems of two staves each, written in treble and bass clefs with a key signature of one sharp (F#). The music is in common time (C) and features a complex, contrapuntal texture. The first system begins with a treble staff containing a half note F#4, a quarter note G#4, and a sixteenth-note triplet of A#4-B#4-C#5, followed by a series of sixteenth-note runs. The bass staff starts with a half note F#3, a quarter note G#3, and a sixteenth-note triplet of A#3-B#3-C#4, followed by a series of sixteenth-note runs. The second system continues the intricate patterns, with the treble staff featuring a half note F#4, a quarter note G#4, and a sixteenth-note triplet of A#4-B#4-C#5, followed by a series of sixteenth-note runs. The bass staff starts with a half note F#3, a quarter note G#3, and a sixteenth-note triplet of A#3-B#3-C#4, followed by a series of sixteenth-note runs. The third system shows the treble staff with a half note F#4, a quarter note G#4, and a sixteenth-note triplet of A#4-B#4-C#5, followed by a series of sixteenth-note runs. The bass staff starts with a half note F#3, a quarter note G#3, and a sixteenth-note triplet of A#3-B#3-C#4, followed by a series of sixteenth-note runs. The fourth system features the treble staff with a half note F#4, a quarter note G#4, and a sixteenth-note triplet of A#4-B#4-C#5, followed by a series of sixteenth-note runs. The bass staff starts with a half note F#3, a quarter note G#3, and a sixteenth-note triplet of A#3-B#3-C#4, followed by a series of sixteenth-note runs. The fifth system shows the treble staff with a half note F#4, a quarter note G#4, and a sixteenth-note triplet of A#4-B#4-C#5, followed by a series of sixteenth-note runs. The bass staff starts with a half note F#3, a quarter note G#3, and a sixteenth-note triplet of A#3-B#3-C#4, followed by a series of sixteenth-note runs. The sixth system concludes the piece with the treble staff featuring a half note F#4, a quarter note G#4, and a sixteenth-note triplet of A#4-B#4-C#5, followed by a series of sixteenth-note runs. The bass staff starts with a half note F#3, a quarter note G#3, and a sixteenth-note triplet of A#3-B#3-C#4, followed by a series of sixteenth-note runs.

This page of musical notation, page 20, is written in a key signature of two sharps (F# and C#). The score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The music is characterized by intricate rhythmic patterns, primarily using eighth and sixteenth notes. Trills are indicated by the 'tr' symbol above certain notes in measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 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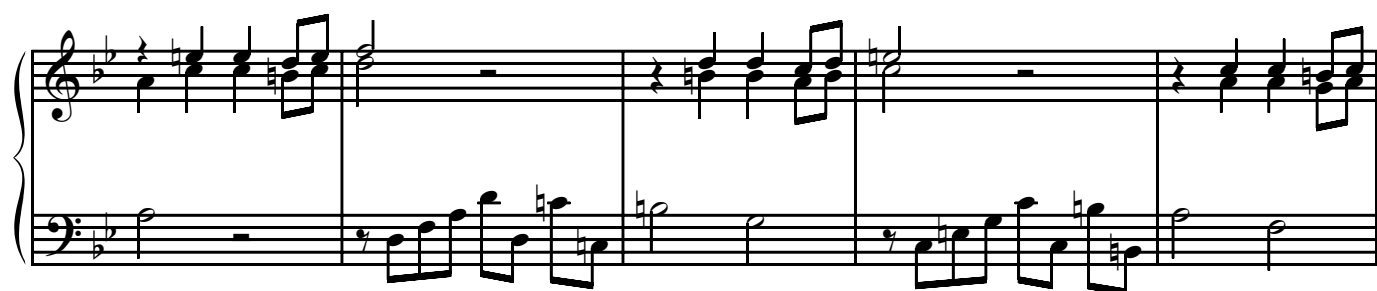
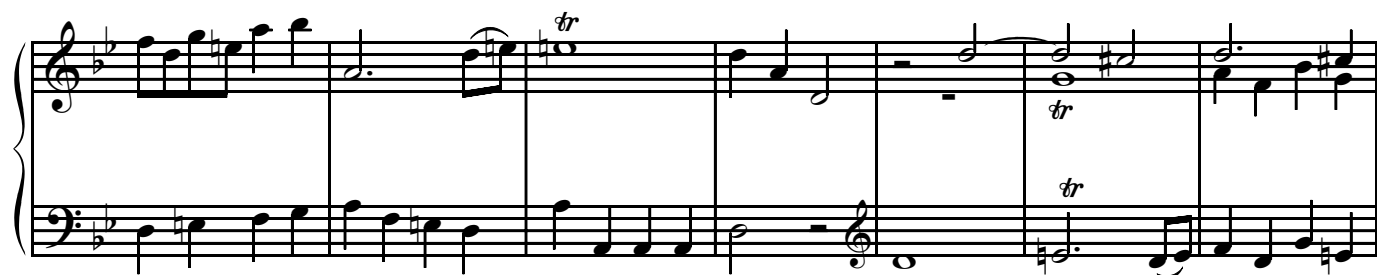
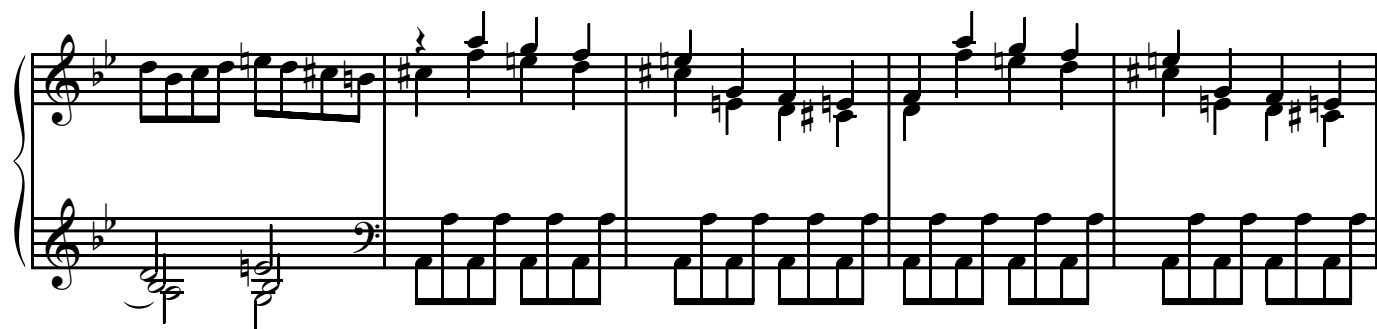
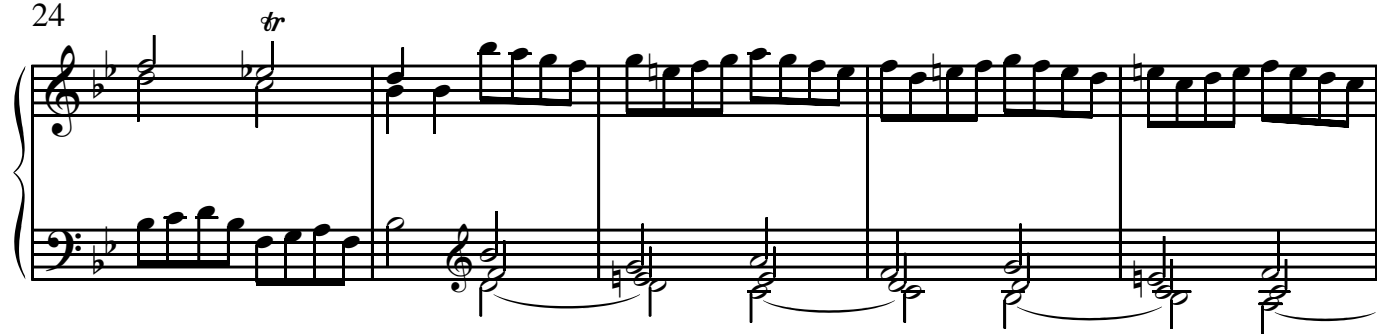


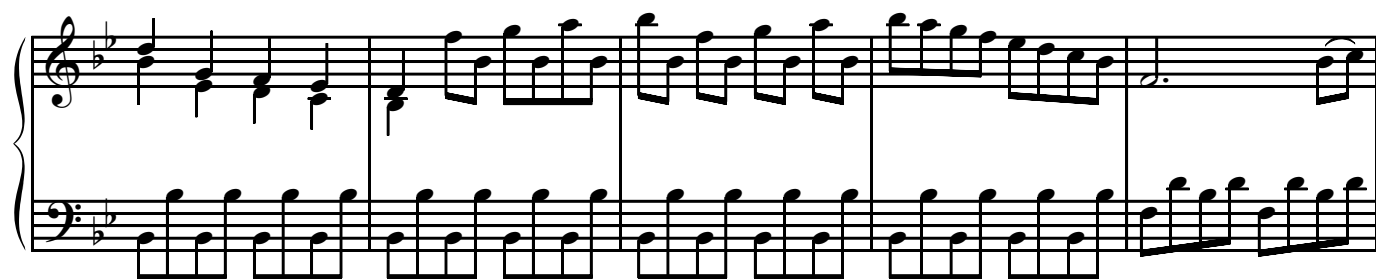
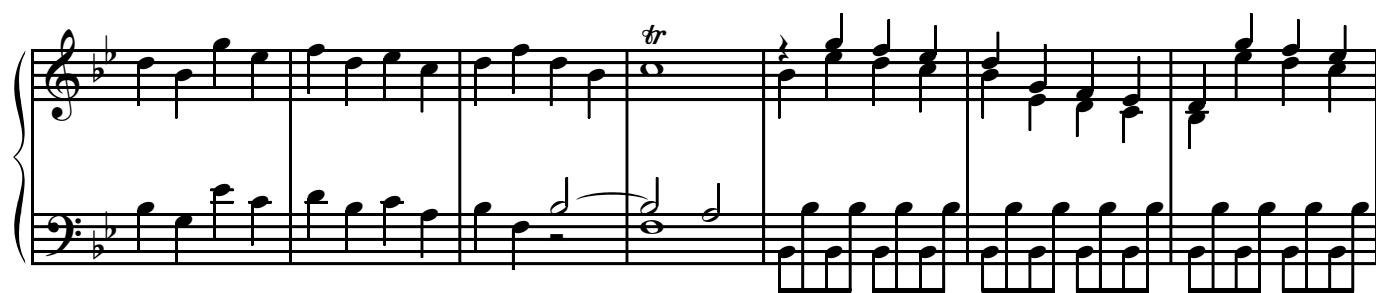
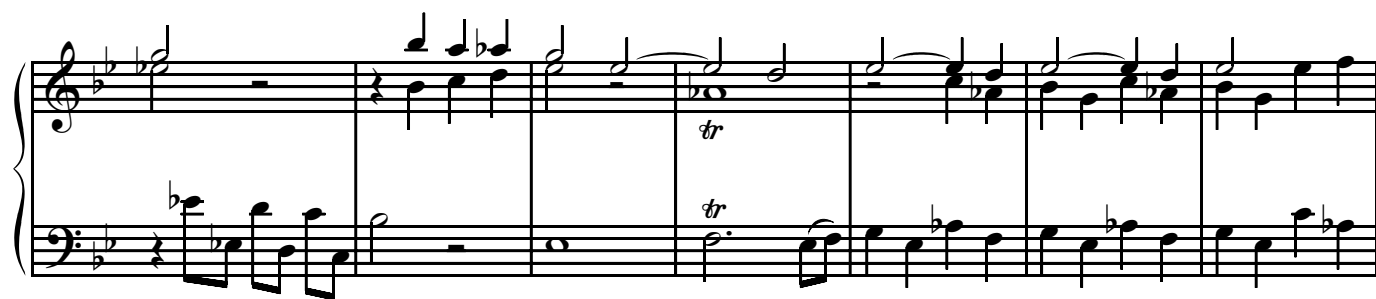
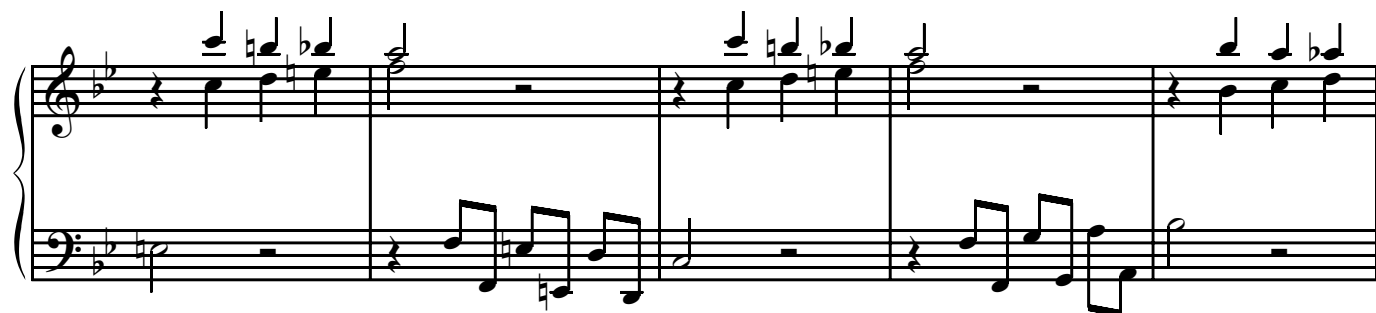
This page of musical notation, page 22, consists of six systems of staves. Each system contains a treble staff and a bass staff, both with a key signature of two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and dynamic markings (e.g., *mf*, *f*, *ff*). The first system shows a treble staff with eighth-note patterns and a bass staff with a steady eighth-note accompaniment. The second system introduces a more complex treble staff with sixteenth-note runs and a bass staff with a similar eighth-note pattern. The third system continues the eighth-note accompaniment in the bass and features a treble staff with a mix of eighth and sixteenth notes. The fourth system shows a treble staff with a continuous sixteenth-note flow and a bass staff with a steady eighth-note accompaniment. The fifth system maintains the sixteenth-note treble and eighth-note bass. The sixth system concludes the piece with a final treble staff featuring a half-note melody and a bass staff with a few final notes and a fermata.

Fuga sesta

Allegro, e non presto

The musical score for 'Fuga sesta' (BWV 560) by J.S. Bach is presented in six systems. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegro, e non presto'. The score is written for a single instrument, typically the harpsichord or spinet. The first system shows the beginning of the piece with a trill in the right hand. The second system continues the melody in the right hand while the left hand enters with a single note. The third system features a two-part setting with the right hand playing a melody and the left hand providing a bass line. The fourth system shows a three-part setting with the right hand playing a melody and the left hand providing a bass line. The fifth system continues the three-part setting. The sixth system concludes the piece with a final cadence in the right hand and a sustained bass note in the left hand. Trills (tr) are marked in measures 1, 10, 19, 28, 37, and 46.

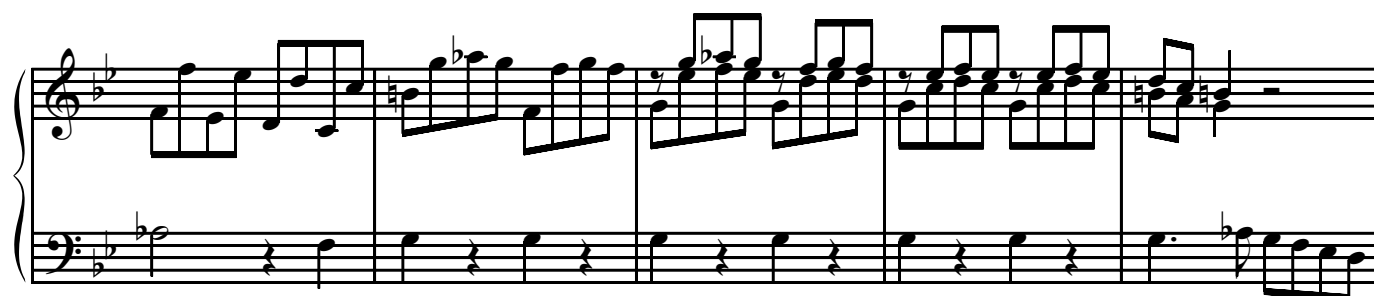
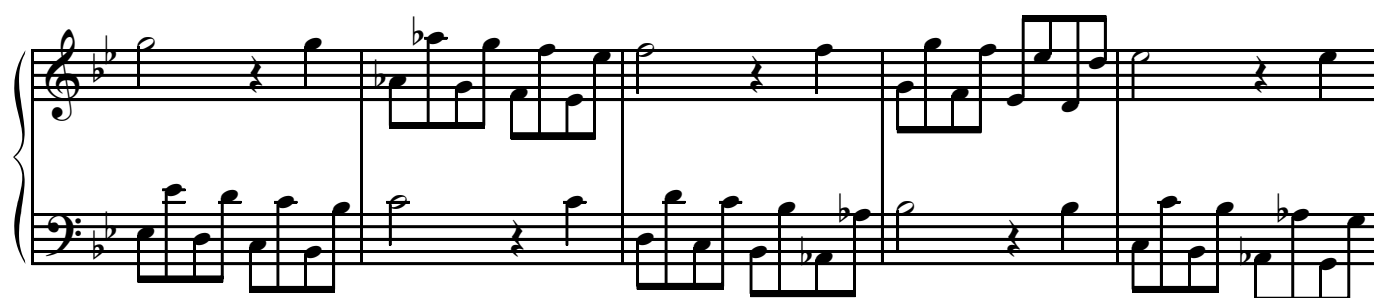
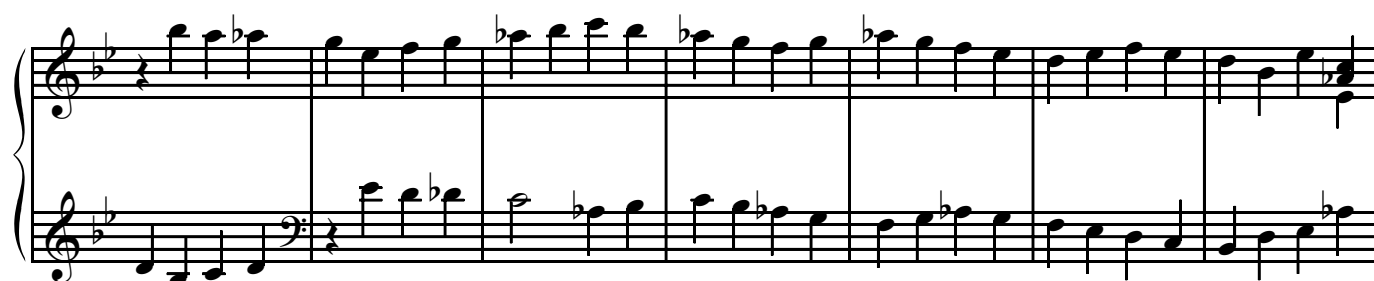




Two systems of musical notation for piano. The first system consists of two staves (treble and bass clef) with a key signature of two flats (B-flat and E-flat). The melody in the treble staff begins with a trill (tr) on a whole note. The bass staff features a continuous eighth-note accompaniment. The second system continues the piece, with the treble staff ending on a whole note and the bass staff concluding with a final chord and a fermata.

Fuga settima

A single system of musical notation for piano, titled 'Fuga settima'. It consists of two staves (treble and bass clef) with a key signature of two flats. The piece is characterized by frequent trills (tr) in both hands, often occurring on whole notes. The melody in the treble staff is more active, featuring various intervals and accidentals, while the bass staff provides a steady accompaniment with trills and moving lines. The notation includes many trills and some complex intervals, suggesting a Baroque-style fugue.



[illegible]

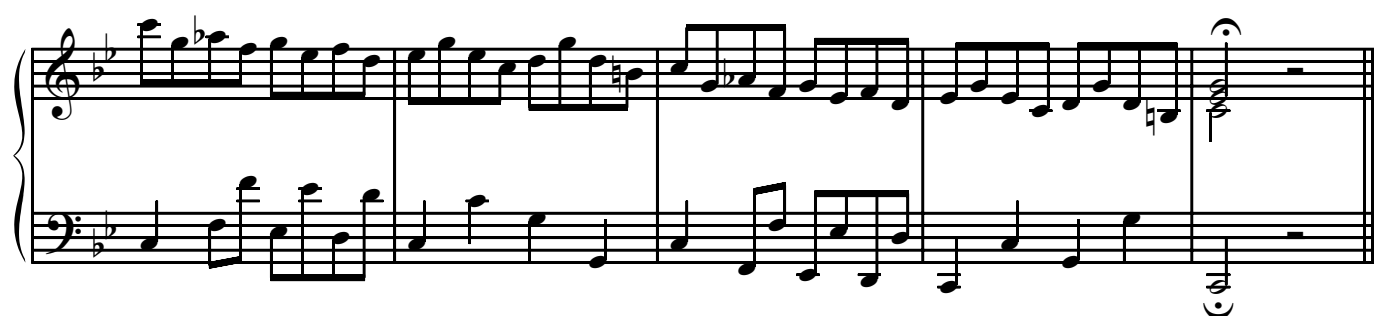
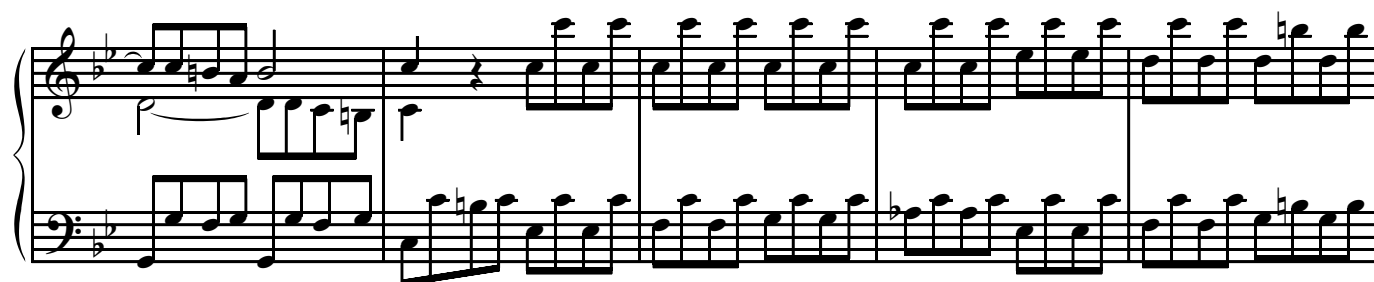
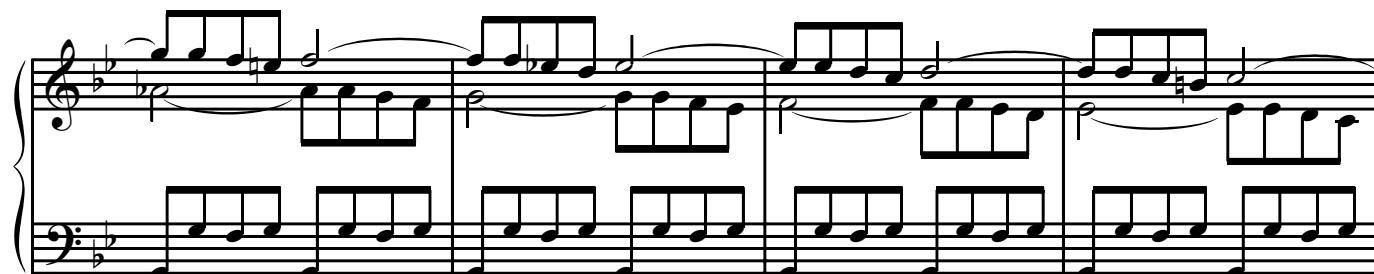
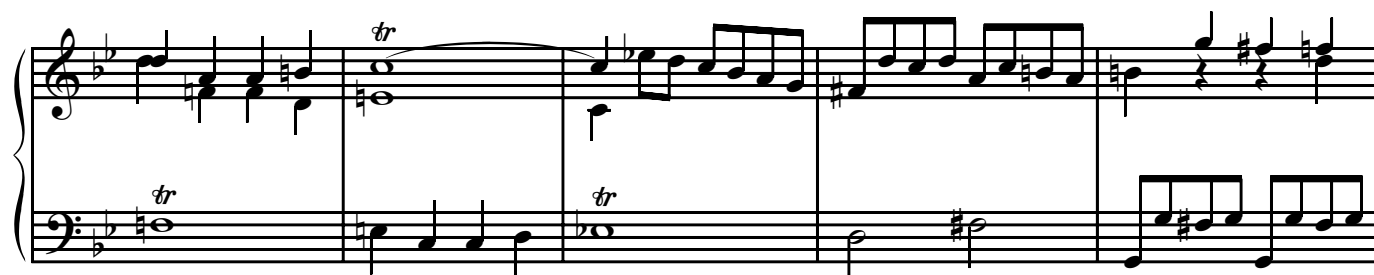
A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment is written in a simple, folk-like style. The score is divided into measures by vertical bar lines. The first measure of the treble staff contains a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note C5. The first measure of the bass staff contains a quarter note F3, a quarter note G3, a quarter note A3, and a quarter note B3. The score ends with a double bar line.

A musical score for the song 'The Rose Tree'. The score is written for piano (indicated by a large curly brace on the left) and features two staves: a treble staff and a bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The music consists of five measures. The first measure has a whole note in the treble and a half note in the bass. The second measure has a half note in the treble and a half note in the bass. The third measure has a half note in the treble and a half note in the bass. The fourth measure has a half note in the treble and a half note in the bass. The fifth measure has a half note in the treble and a half note in the bass. The notes are as follows: Measure 1: Treble (C4, D4, E4, F4), Bass (C3, F2). Measure 2: Treble (G4, A4, B4, C5), Bass (G2, C3). Measure 3: Treble (D5, E5, F5, G5), Bass (D2, G2). Measure 4: Treble (A5, B5, C6, B5), Bass (A2, D3). Measure 5: Treble (A5, B5, C6, B5), Bass (A2, D3).

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one flat (B-flat) and a common time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The score consists of five measures. The first measure has a treble staff starting with a treble clef and a bass staff starting with a bass clef. The second measure has a treble staff starting with a treble clef and a bass staff starting with a bass clef. The third measure has a treble staff starting with a treble clef and a bass staff starting with a bass clef. The fourth measure has a treble staff starting with a treble clef and a bass staff starting with a bass clef. The fifth measure has a treble staff starting with a treble clef and a bass staff starting with a bass clef. The score is written in a standard musical notation style with a key signature of one flat and a common time signature.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written on a single staff with a treble clef. The piano accompaniment is written on a grand staff (treble and bass clefs). The melody consists of a series of eighth and sixteenth notes, with some rests. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. The score is presented in a clean, black-and-white format.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a five-line staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with some rests. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The melody is simple and easy to play.



GIACOMO SELITTO (Napoli - 1740)

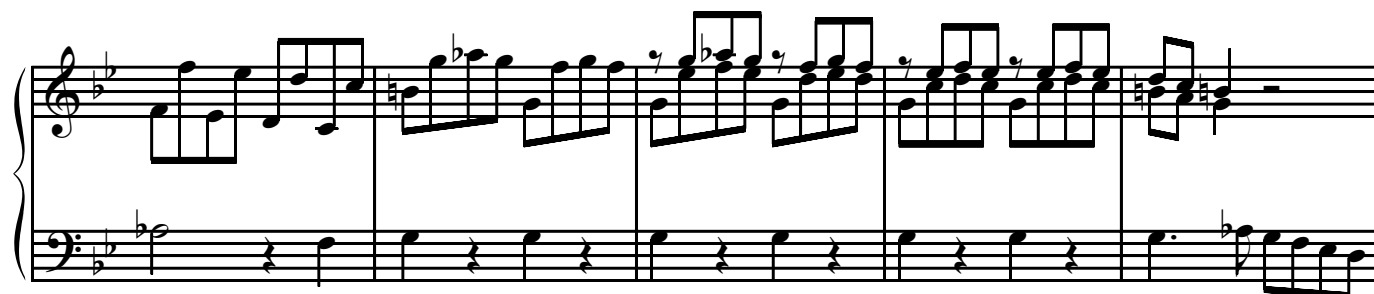
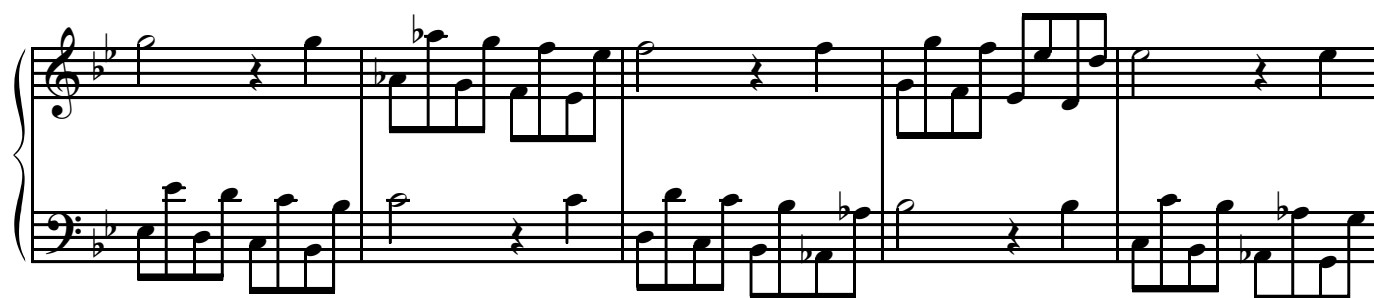
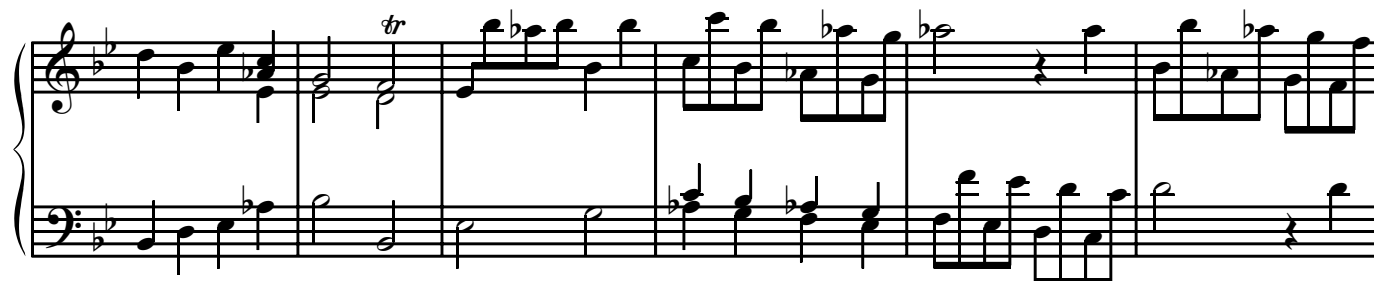
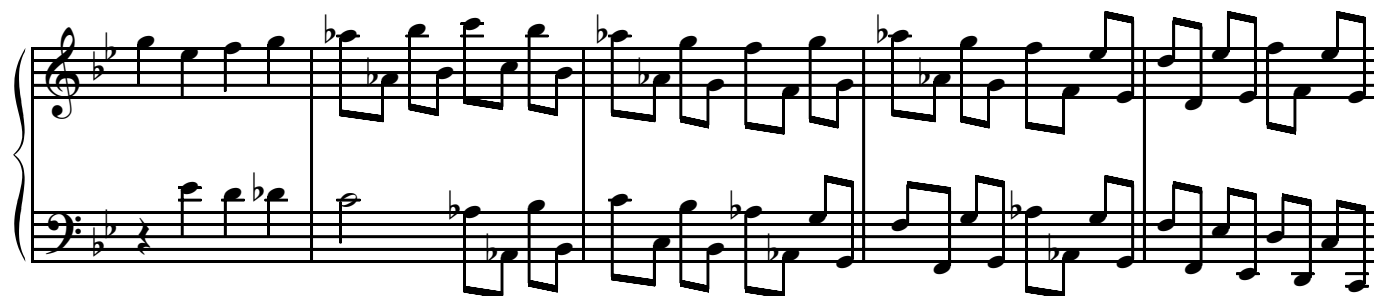
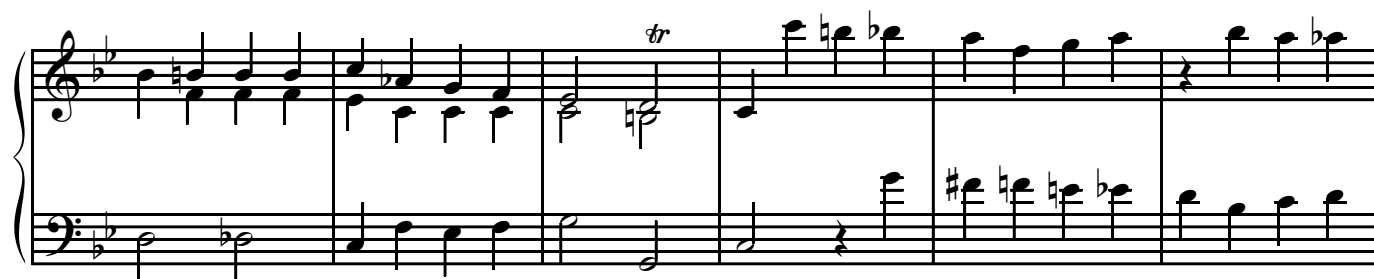
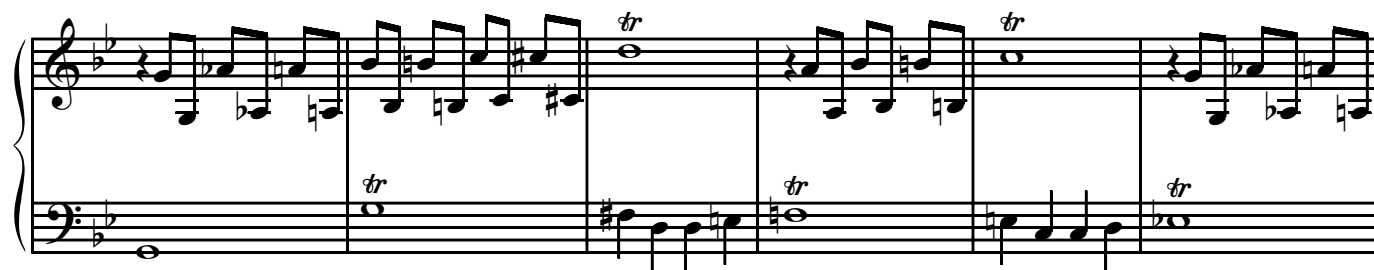
FUGHE per CLAVICEMBALO

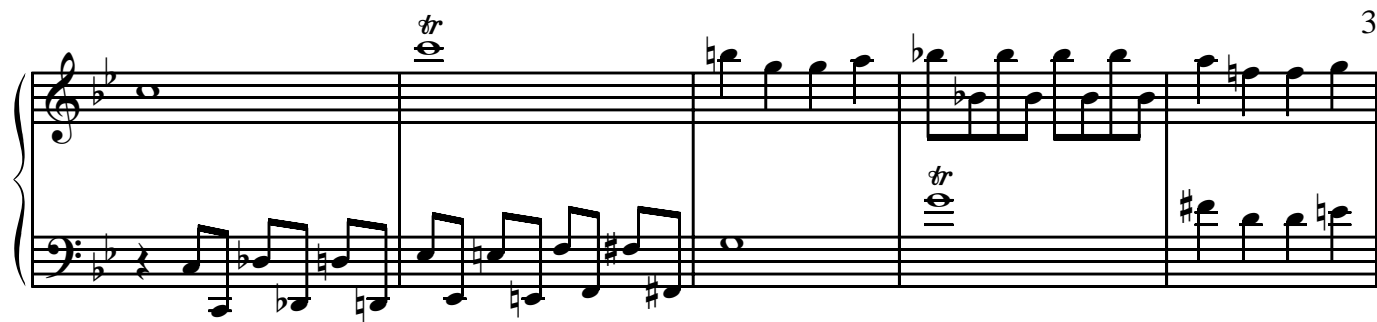
a cura di Jolando Scarpa

- parte seconda -

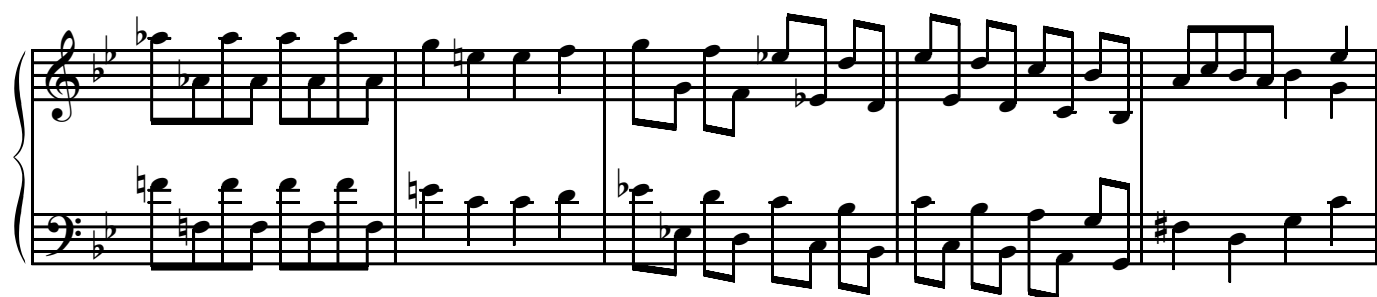
Fuga [settima *alio modo*]

The musical score is written for a single system of a grand staff, consisting of a treble clef and a bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into five systems, each containing two staves. The notation includes various musical symbols such as notes, rests, accidentals, and trills. Trills are indicated by the 'tr' symbol above a note. The first system begins with a trill on a whole note in the treble staff. The second system continues the melodic and harmonic development. The third system features more complex rhythmic patterns and trills. The fourth system shows a continuation of the fugue's texture. The fifth system concludes the piece with a final trill and sustained chords in both staves.





The first system of musical notation consists of two staves. The upper staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a whole rest followed by a measure with a trill (tr) over a whole note. The lower staff begins with a bass clef and a key signature of two flats. It contains a whole rest followed by a measure with a trill (tr) over a whole note. The system concludes with two measures of eighth-note patterns in both staves.



The second system of musical notation consists of two staves. The upper staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains a whole rest followed by a measure with a trill (tr) over a whole note. The lower staff begins with a bass clef and a key signature of two flats. It contains a whole rest followed by a measure with a trill (tr) over a whole note. The system concludes with two measures of eighth-note patterns in both staves.



The third system of musical notation consists of two staves. The upper staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains a whole rest followed by a measure with a trill (tr) over a whole note. The lower staff begins with a bass clef and a key signature of two flats. It contains a whole rest followed by a measure with a trill (tr) over a whole note. The system concludes with two measures of eighth-note patterns in both staves.



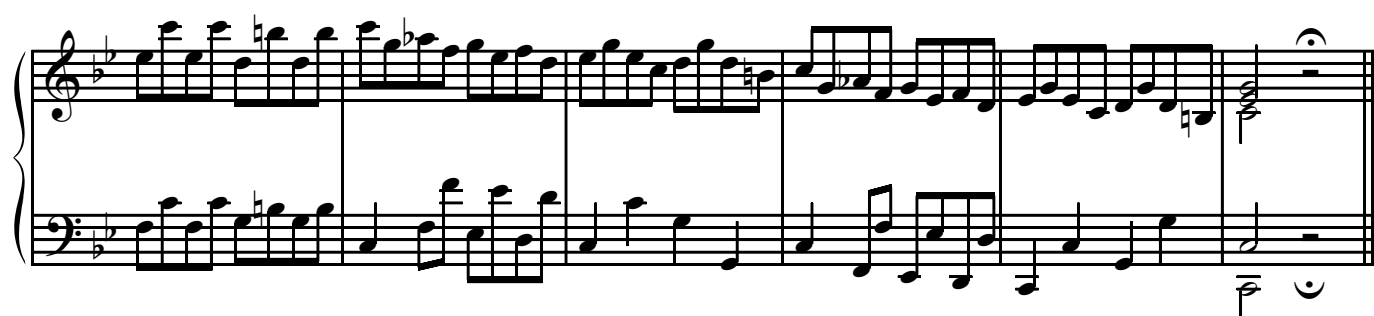
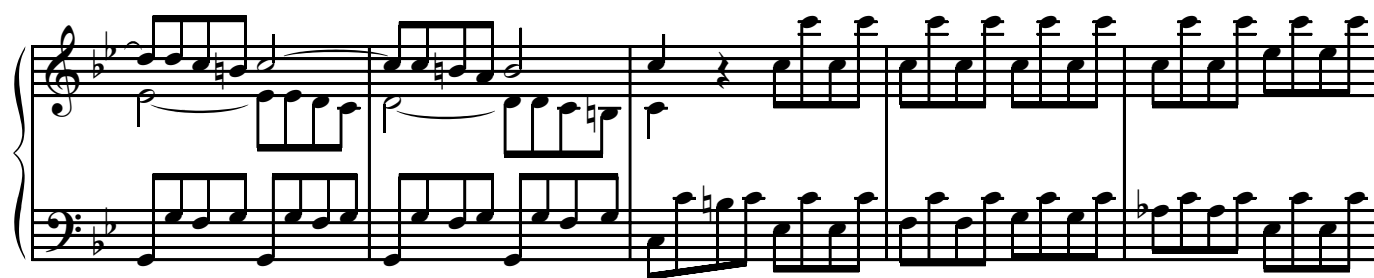
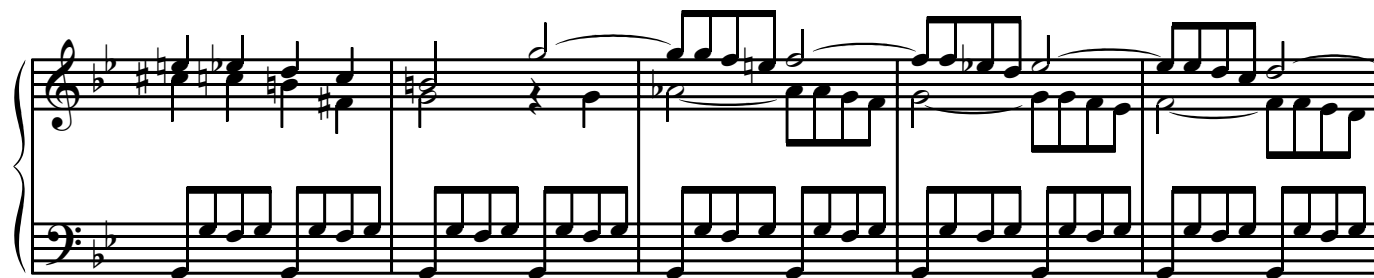
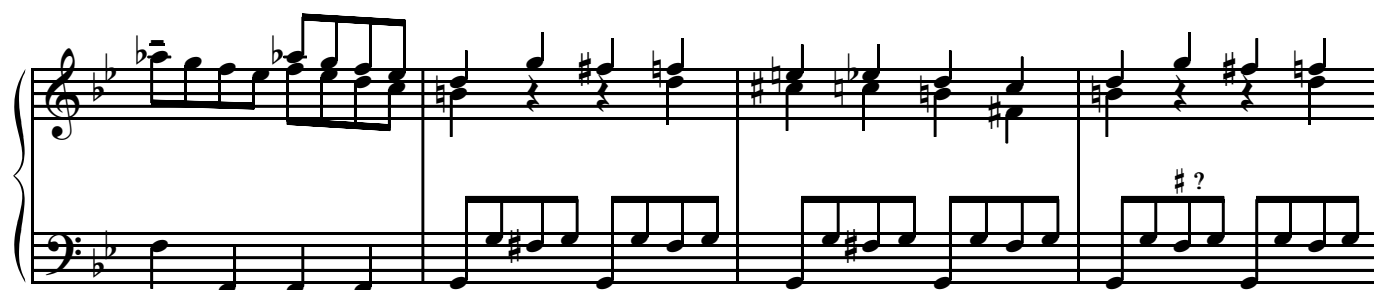
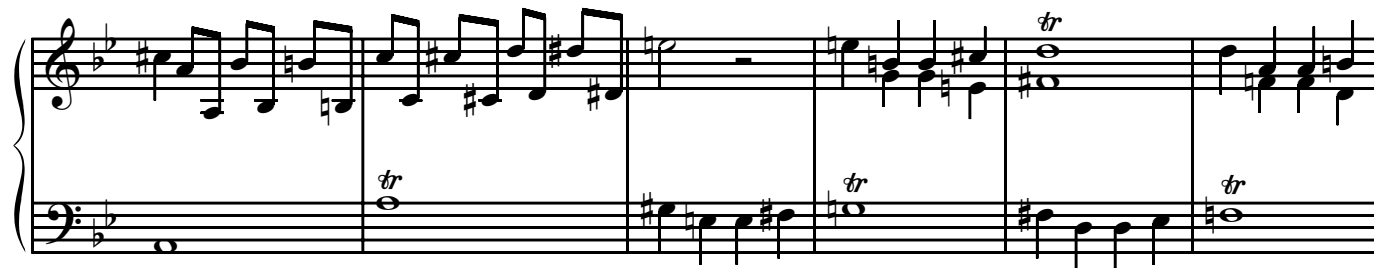
The fourth system of musical notation consists of two staves. The upper staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains a whole rest followed by a measure with a trill (tr) over a whole note. The lower staff begins with a bass clef and a key signature of two flats. It contains a whole rest followed by a measure with a trill (tr) over a whole note. The system concludes with two measures of eighth-note patterns in both staves.



The fifth system of musical notation consists of two staves. The upper staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains a whole rest followed by a measure with a trill (tr) over a whole note. The lower staff begins with a bass clef and a key signature of two flats. It contains a whole rest followed by a measure with a trill (tr) over a whole note. The system concludes with two measures of eighth-note patterns in both staves.

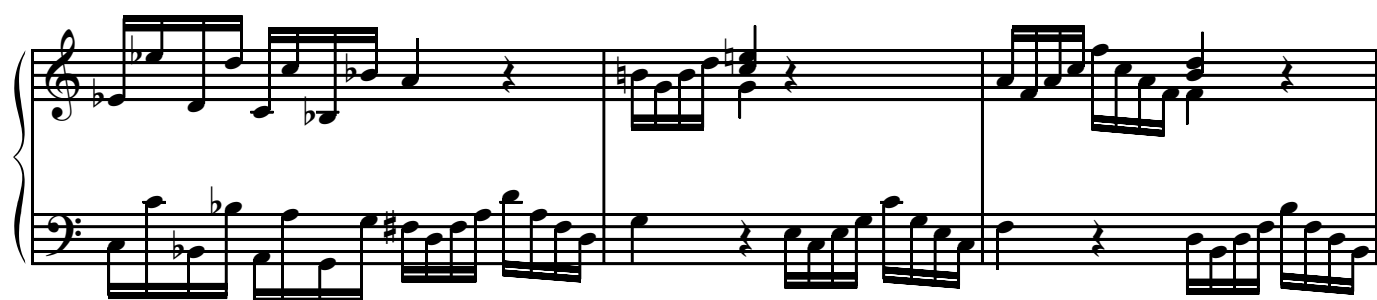
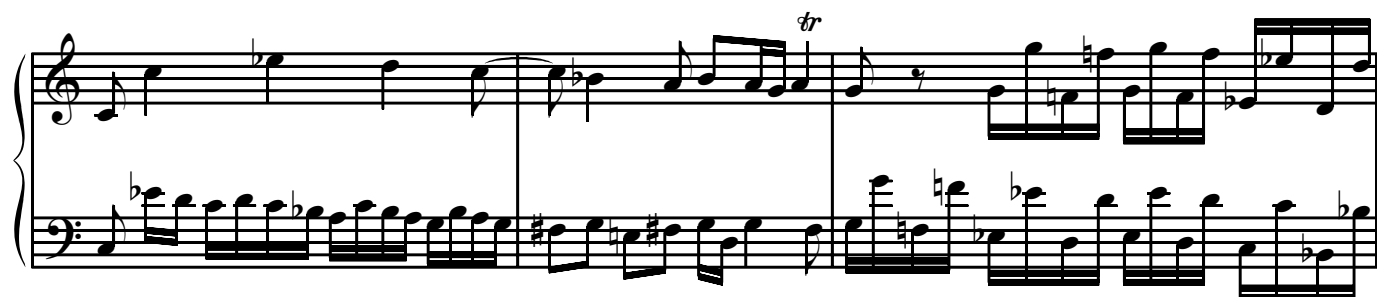
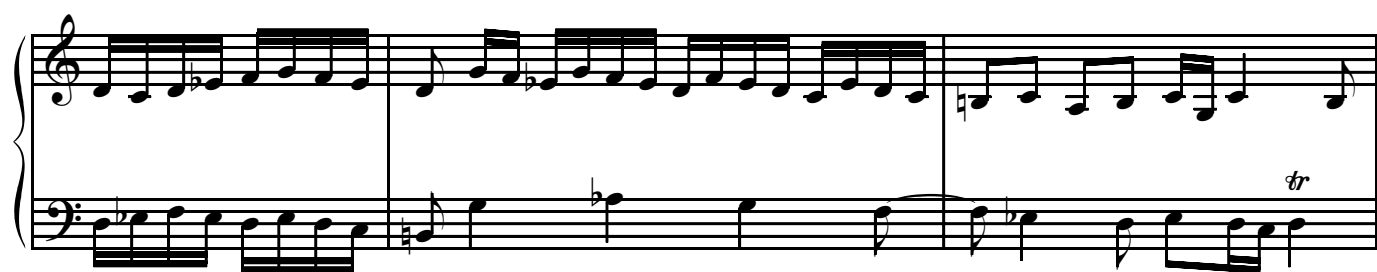
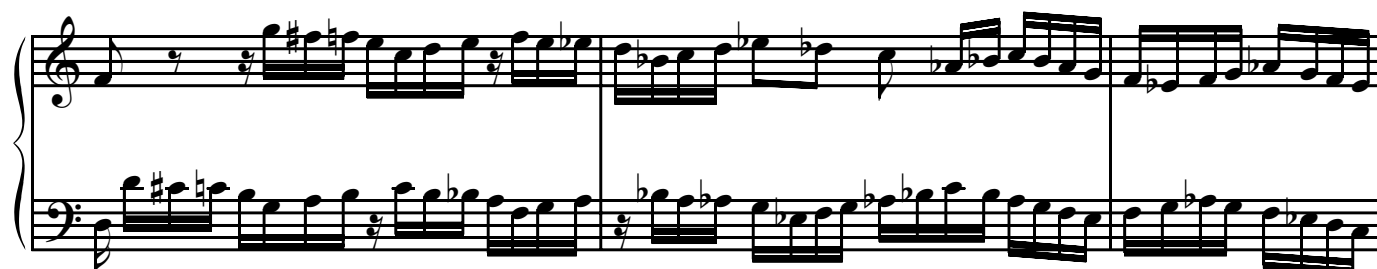
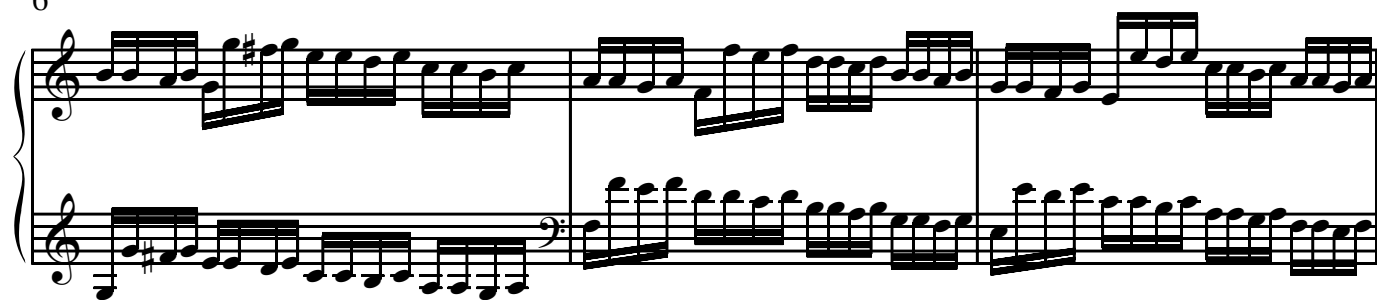


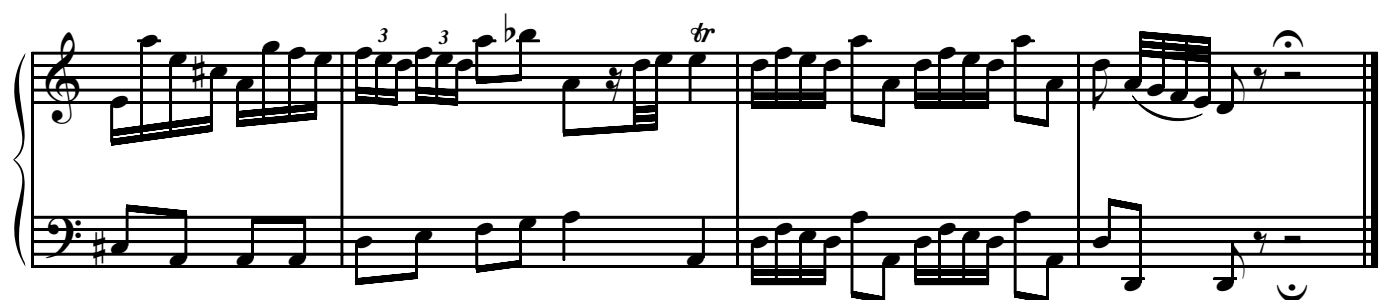
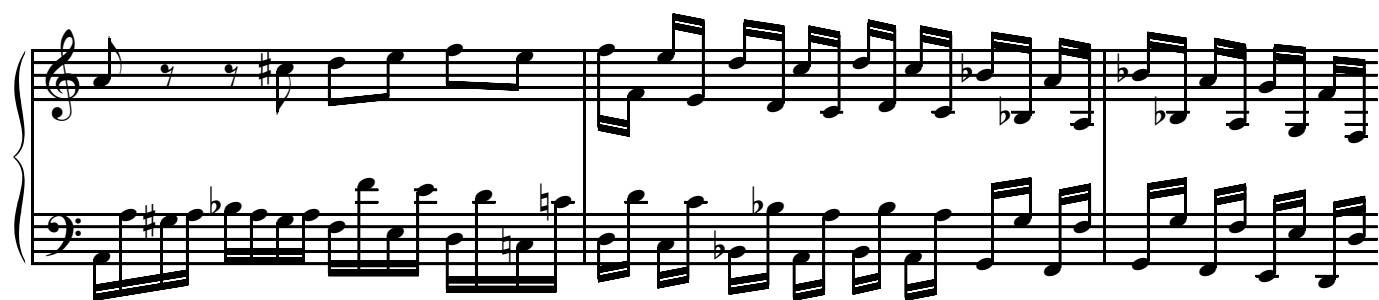
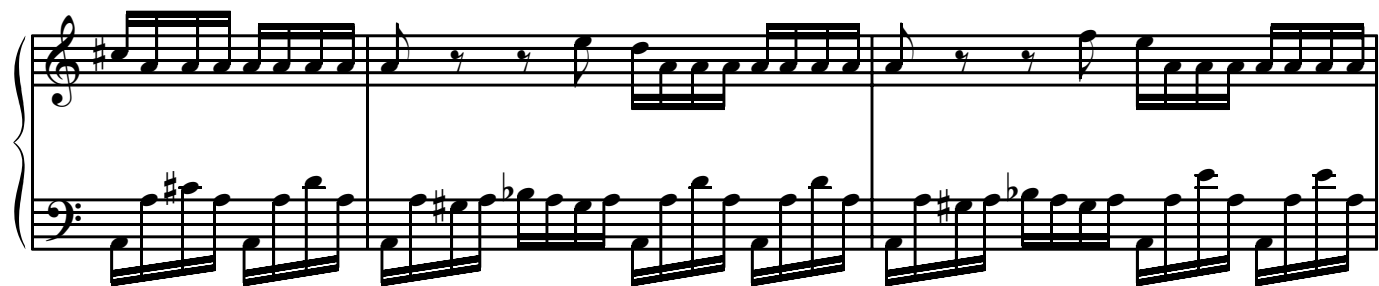
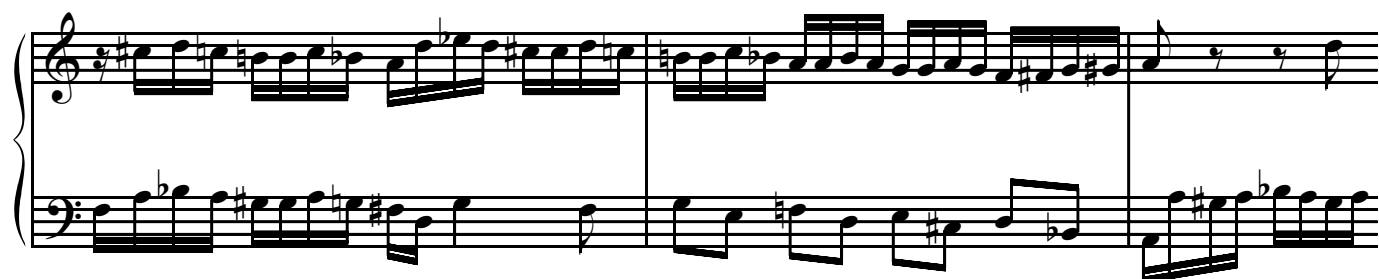
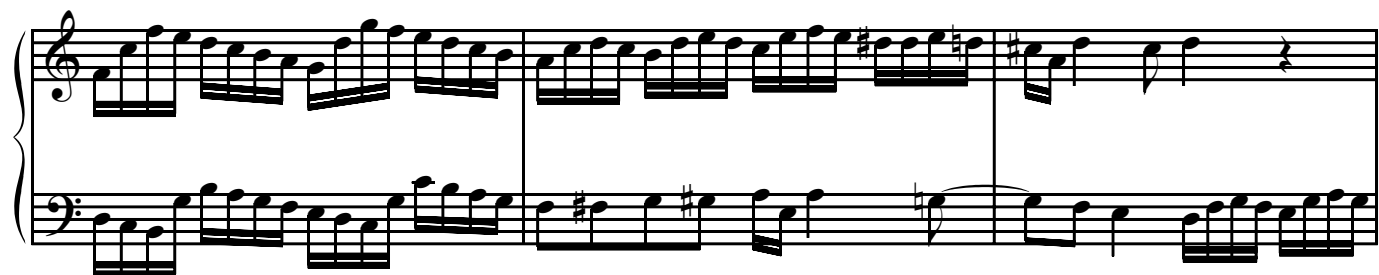
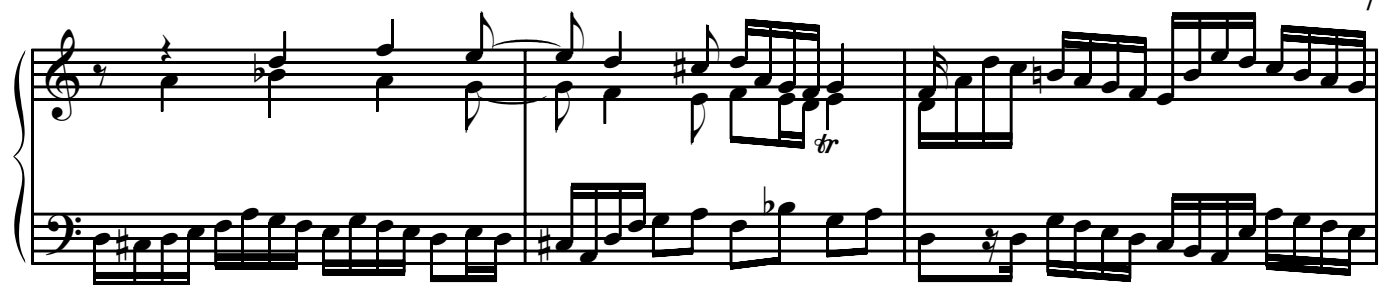
The sixth system of musical notation consists of two staves. The upper staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains a whole rest followed by a measure with a trill (tr) over a whole note. The lower staff begins with a bass clef and a key signature of two flats. It contains a whole rest followed by a measure with a trill (tr) over a whole note. The system concludes with two measures of eighth-note patterns in both staves.



Fuga ottava

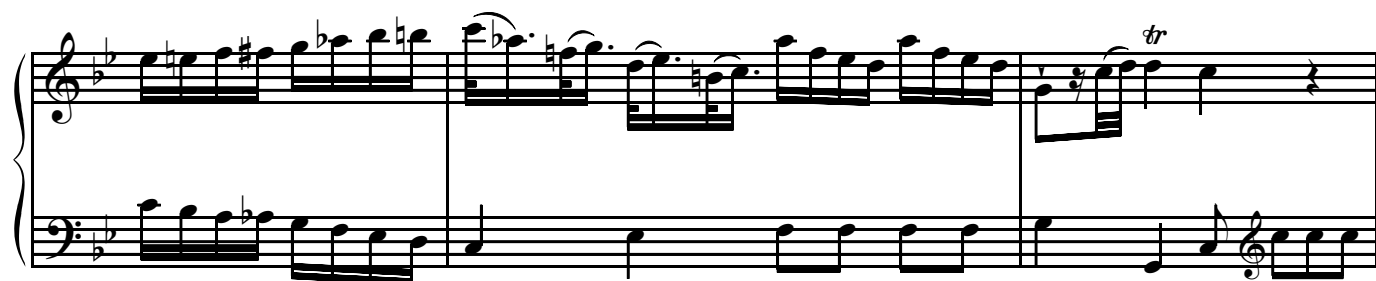
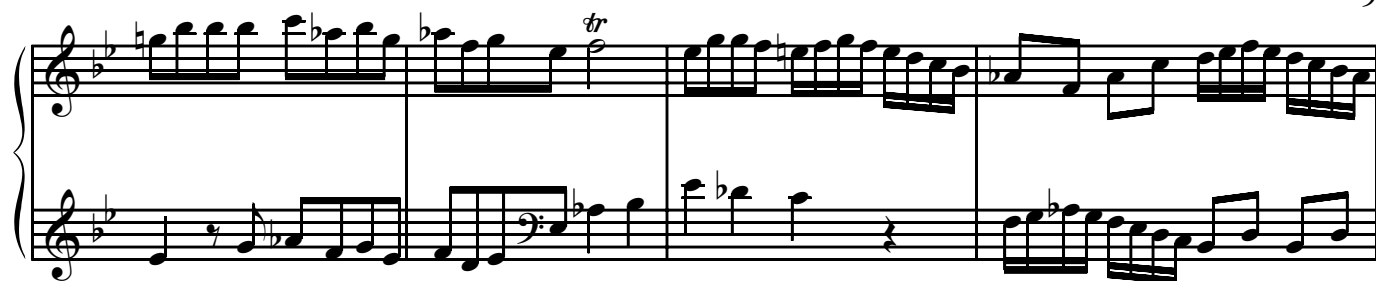
This musical score, titled "Fuga ottava", is written for a grand piano and consists of six systems of two staves each. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, accidentals, and trills. Trills are specifically marked with the "tr" symbol above certain notes in measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999. The score is a complex fugue with multiple voices and intricate counterpoint.





Fuga nona

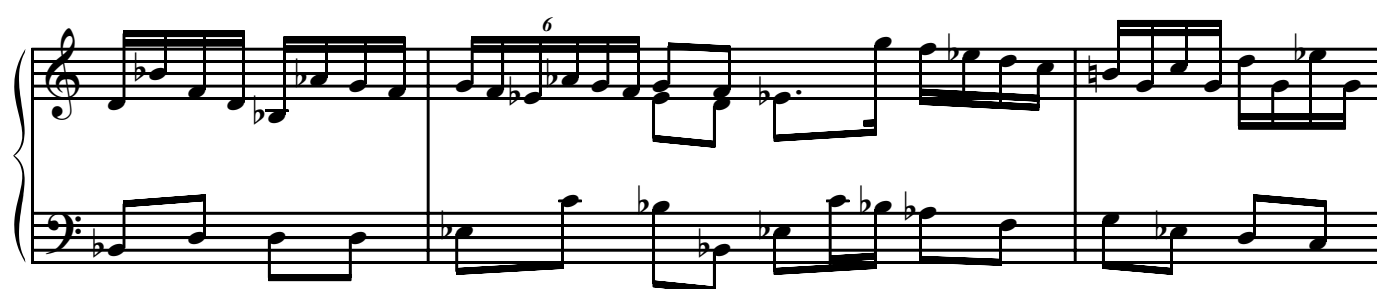
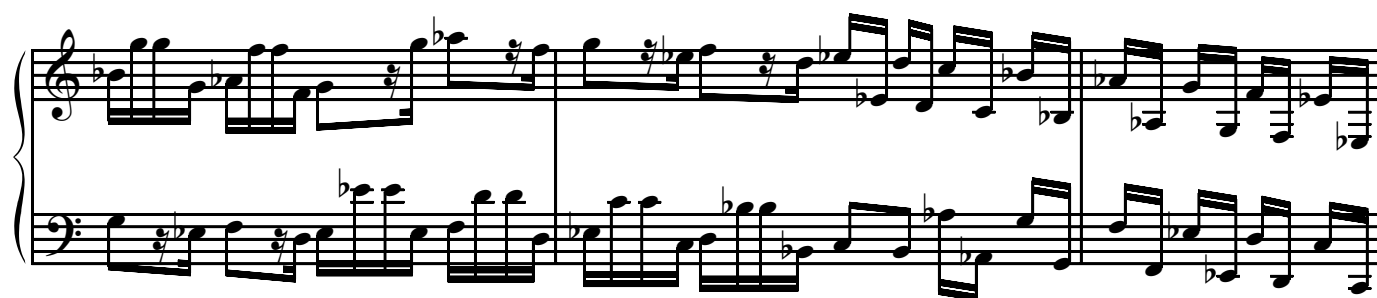
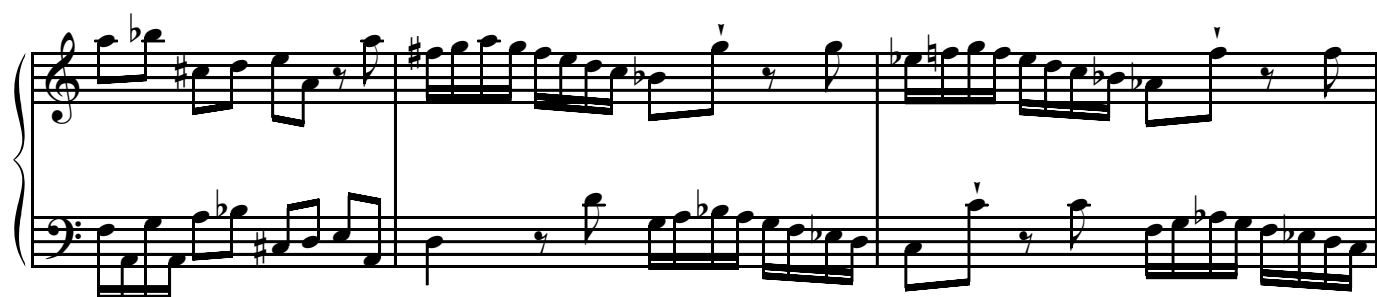
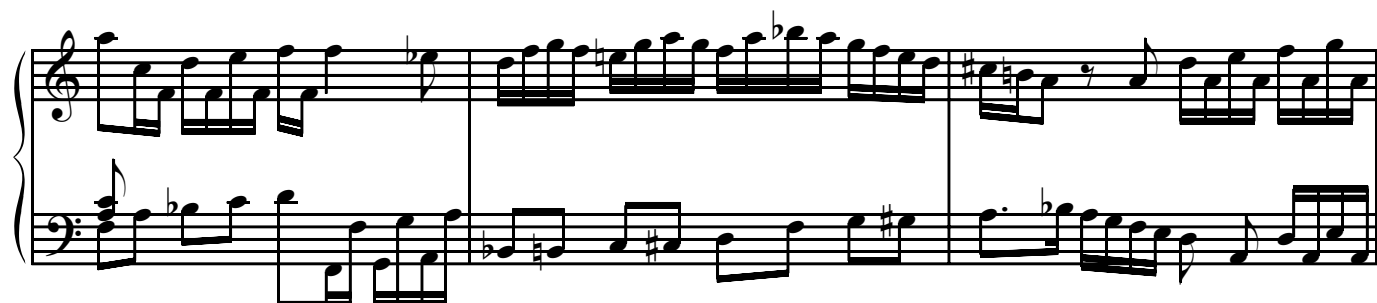
This musical score for "Fuga nona" consists of six systems of two staves each, spanning measures 1 to 24. The key signature is B-flat major (two flats). The notation includes various musical symbols such as treble and bass clefs, time signatures, notes, rests, and trills (marked with "tr"). The first system (measures 1-4) shows a melodic line in the treble staff and a bass line in the bass staff. The second system (measures 5-8) introduces trills in both staves. The third system (measures 9-12) continues the melodic and bass lines with trills. The fourth system (measures 13-16) features more complex rhythmic patterns and trills. The fifth system (measures 17-20) shows a continuation of the melodic and bass lines. The sixth system (measures 21-24) concludes the piece with a final melodic line and a bass line featuring trills.

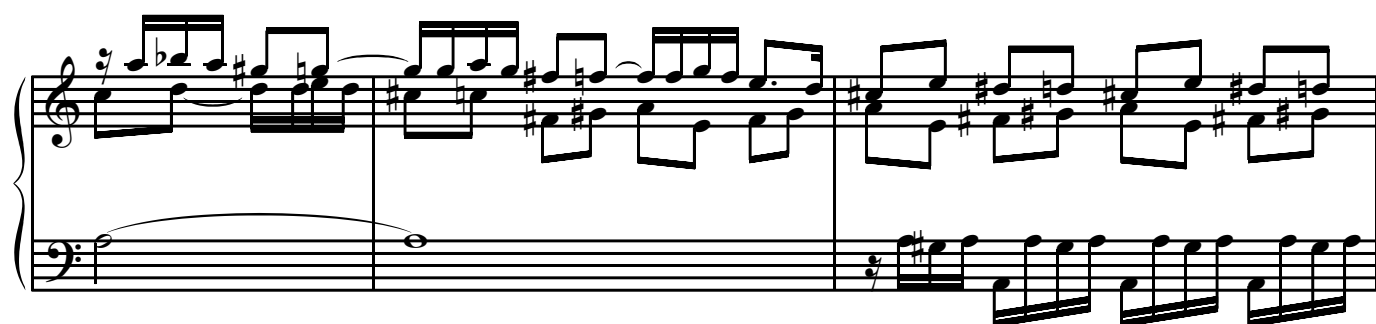
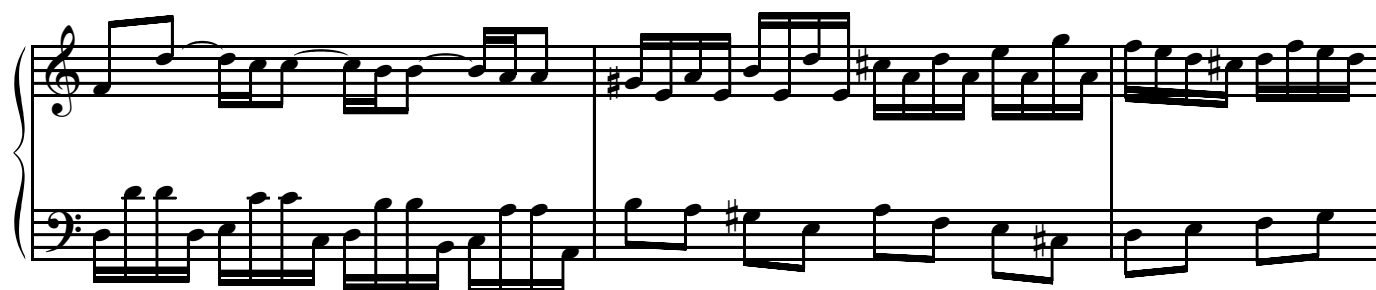


This page of musical notation, numbered 10, presents a piano piece in G major (one sharp) and 4/4 time. The score is organized into six systems, each consisting of a grand staff with a treble and bass clef. The right hand (treble clef) plays a variety of melodic patterns, including eighth and sixteenth note runs, and features several trills marked with 'tr.'. The left hand (bass clef) provides a consistent accompaniment with eighth and sixteenth note figures. The piece concludes with a double bar line and a fermata on the final note of the right hand.

Fuga 10

The image displays a musical score for a piece titled "Fuga 10". The score is written for piano and violin, consisting of six systems of two staves each. The notation includes various musical symbols such as trills (marked with "tr."), slurs, and accidentals (sharps, flats, and naturals). The key signature is one sharp (F#), and the time signature is 3/4. The score is presented in a clean, black-and-white format, typical of a printed musical manuscript.



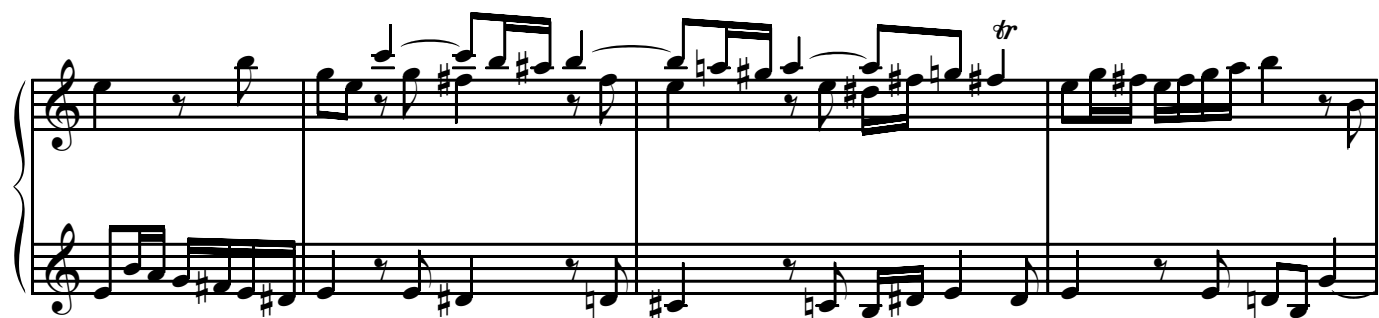
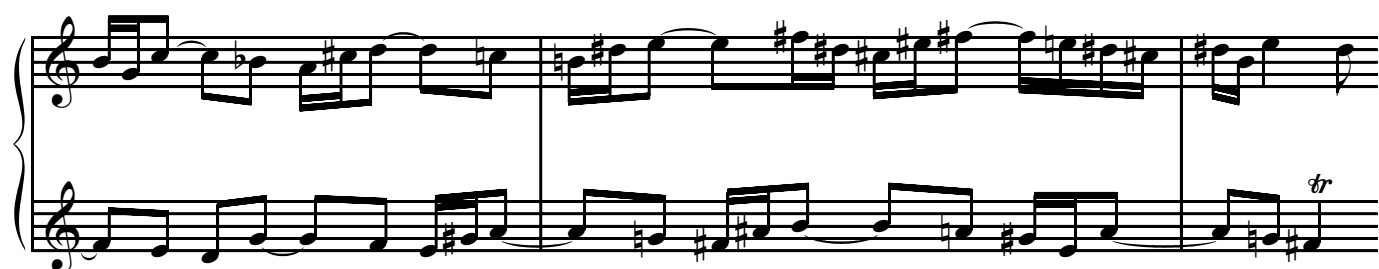
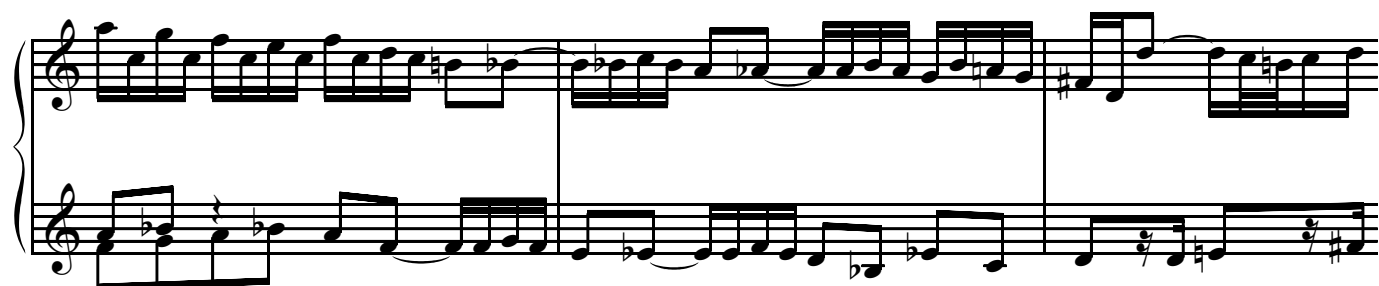


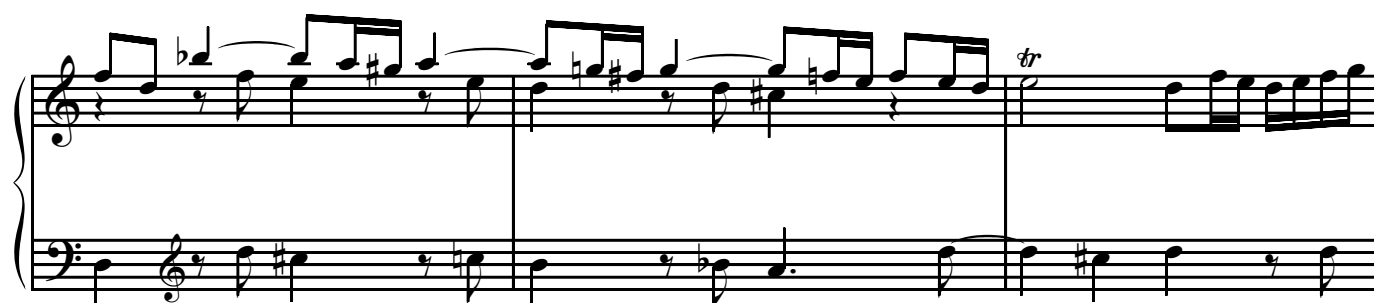
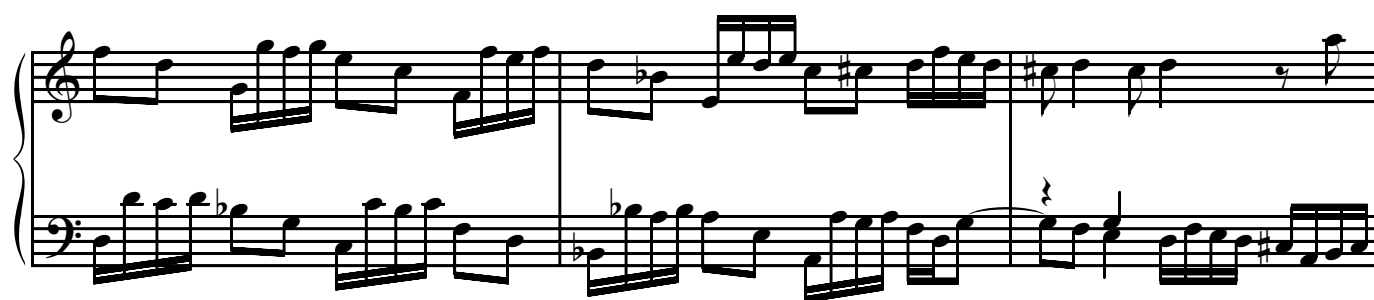
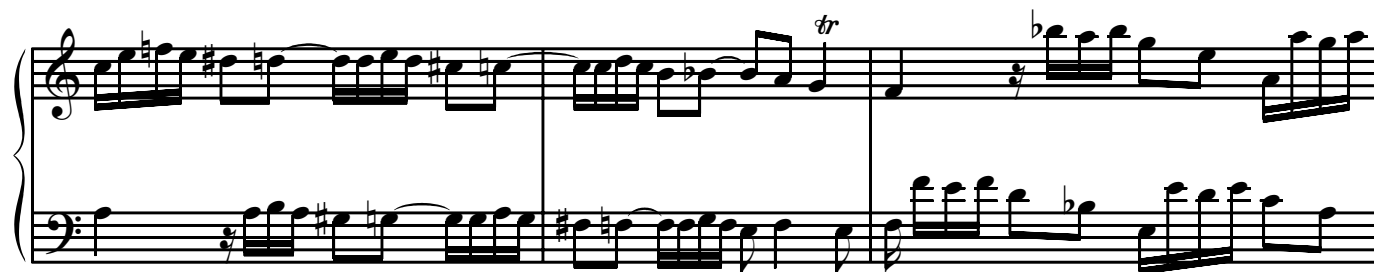
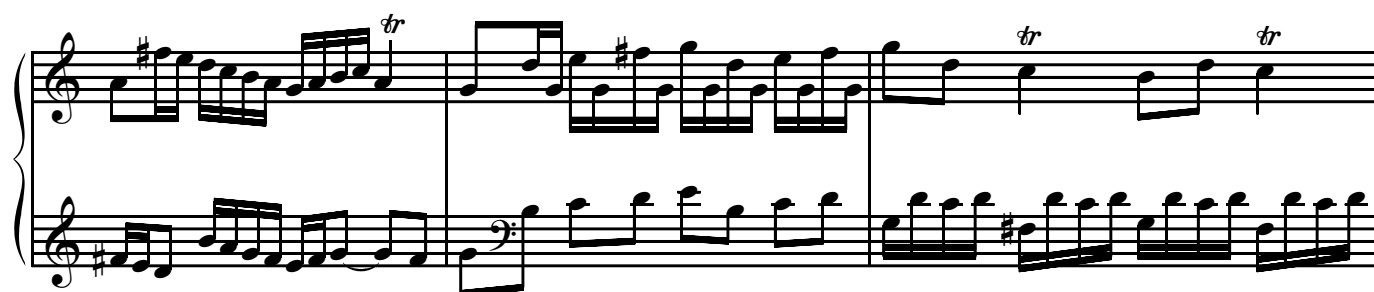
Fuga 11

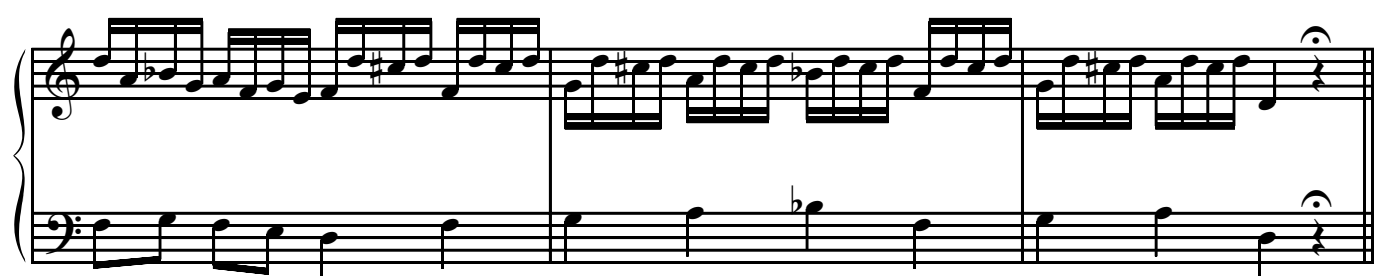
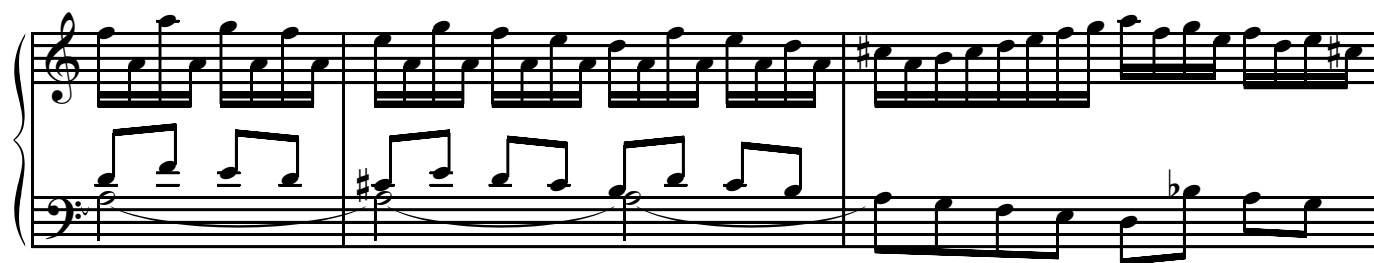
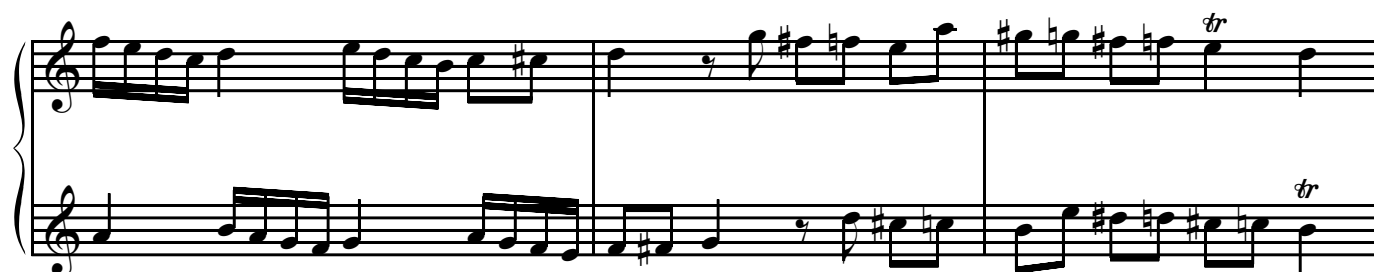
The musical score for Fuga 11, page 14, is presented in six systems, each consisting of two staves. The notation is complex, featuring a variety of musical symbols and techniques:

- System 1:** The upper staff begins with a trill (tr) on a note. The lower staff contains a series of eighth and sixteenth notes.
- System 2:** Continues the polyphonic texture with intricate melodic lines in both staves.
- System 3:** Features a trill (tr) in the upper staff and a trill (tr) in the lower staff. The notation includes many accidentals (sharps, flats, naturals).
- System 4:** Shows a dense texture of sixteenth and thirty-second notes, particularly in the upper staff.
- System 5:** Continues the fast-moving melodic lines with frequent accidentals.
- System 6:** The final system on the page, ending with a trill (tr) in the lower staff.

The key signature is one flat (B-flat), and the time signature is not explicitly shown but appears to be common time (C). The overall style is characteristic of 18th-century Baroque fugue.

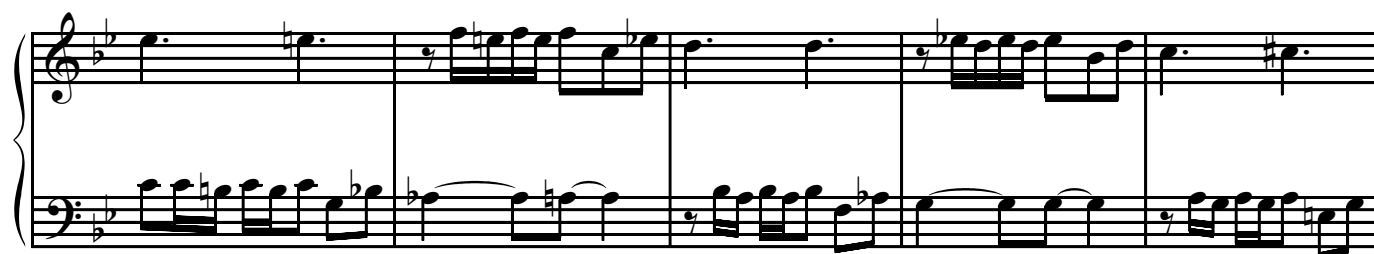
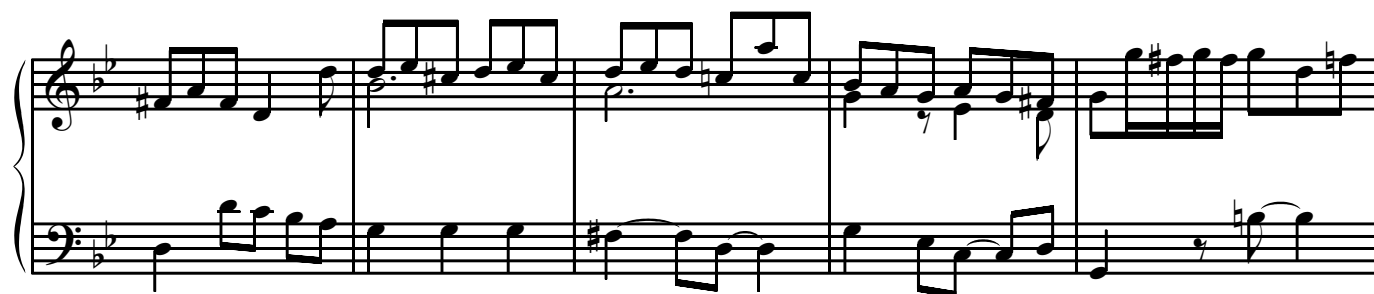
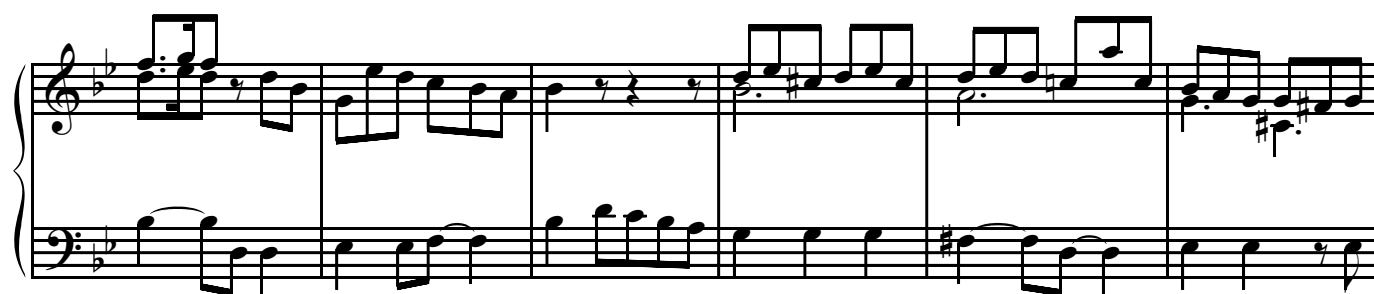
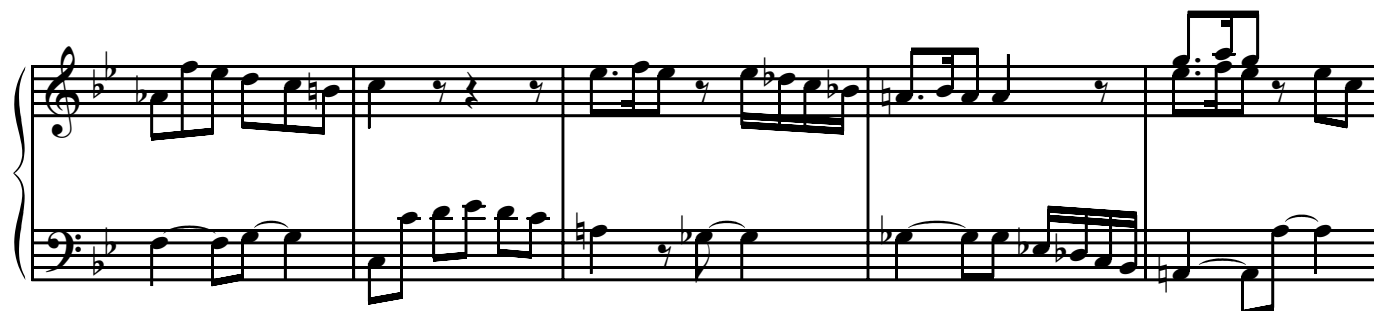
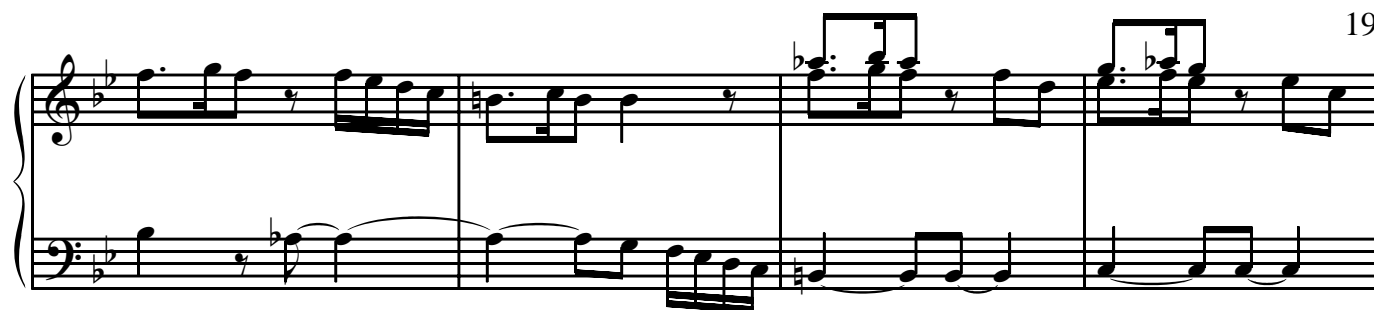


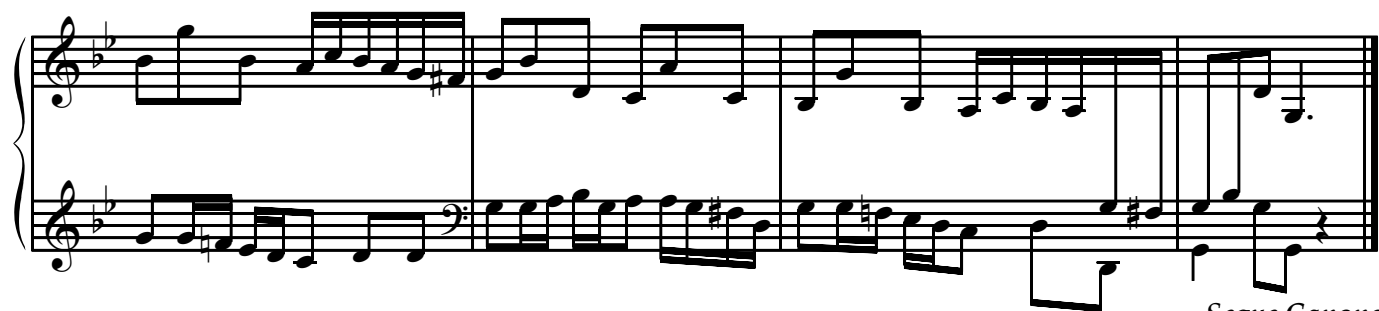
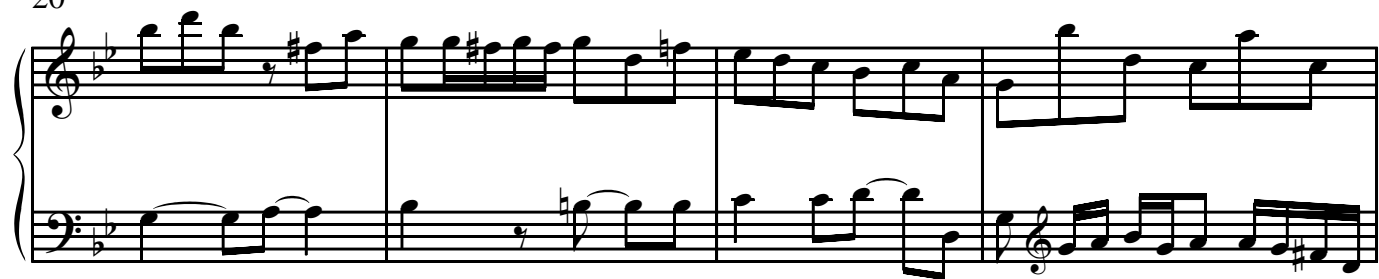




Andantino

This page contains a piano score for a piece titled "Andantino". The music is written for piano (p) and is in 6/8 time. The key signature has two flats (B-flat and E-flat). The score is divided into six systems, each with a grand staff (treble and bass clefs). The first system (measures 1-5) features a melody in the right hand with eighth and sixteenth notes, and a bass line with quarter and eighth notes. The second system (measures 6-10) continues the melodic development with some chromaticism. The third system (measures 11-15) includes trills (tr) in the right hand. The fourth system (measures 16-20) shows a more active right hand with sixteenth-note patterns. The fifth system (measures 21-25) features a steady eighth-note accompaniment in the right hand. The sixth system (measures 26-30) concludes the page with a final cadence in the right hand and a more complex bass line.

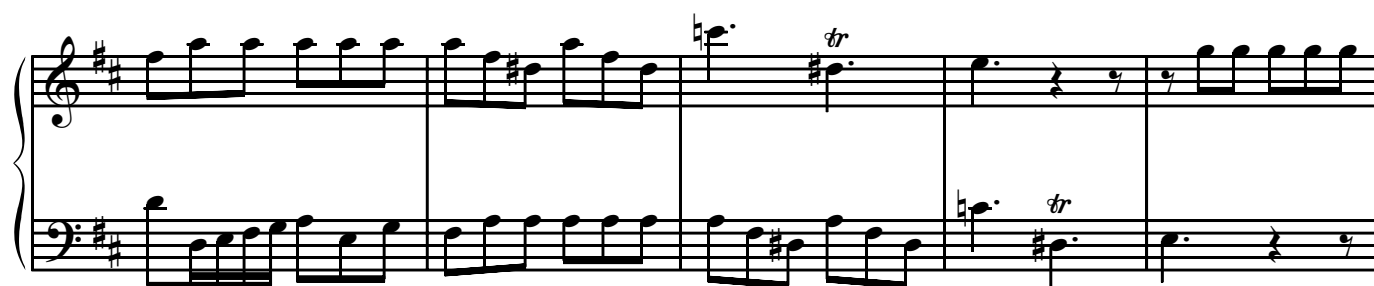
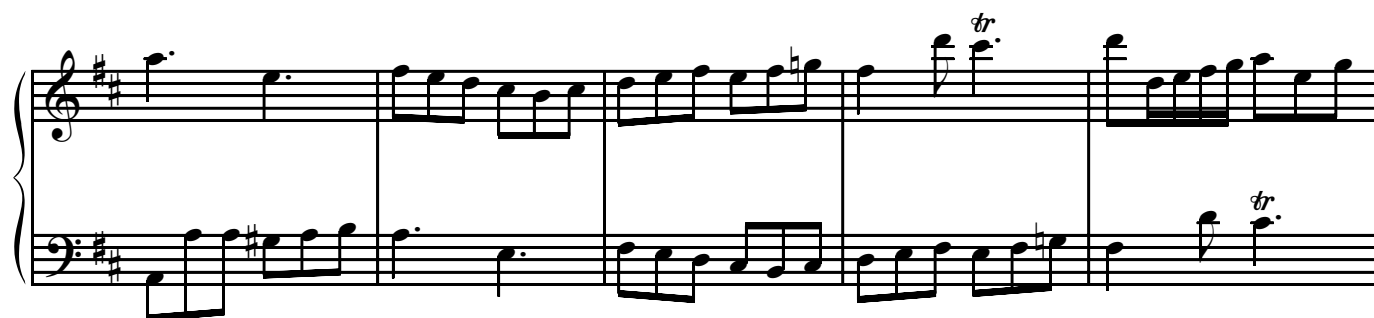
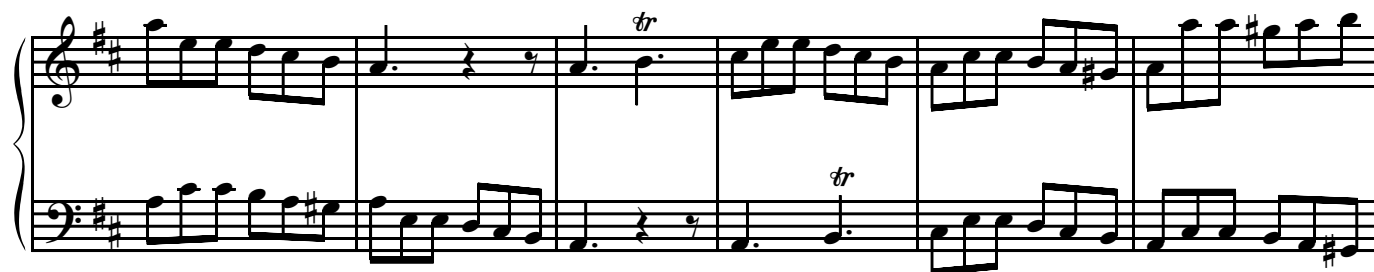


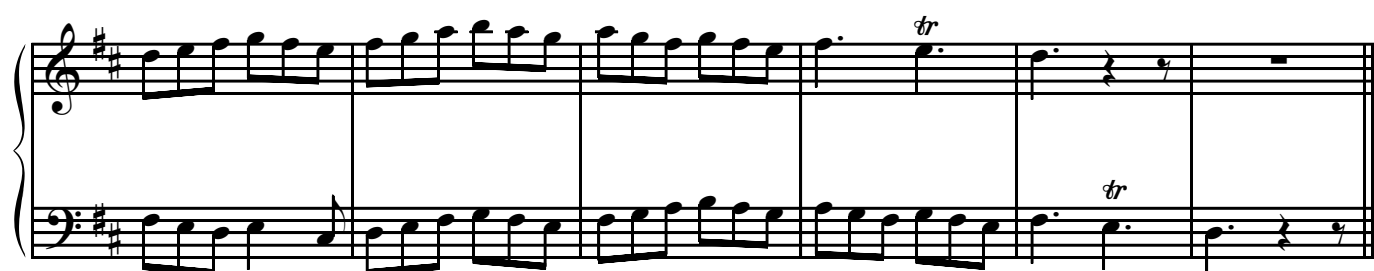
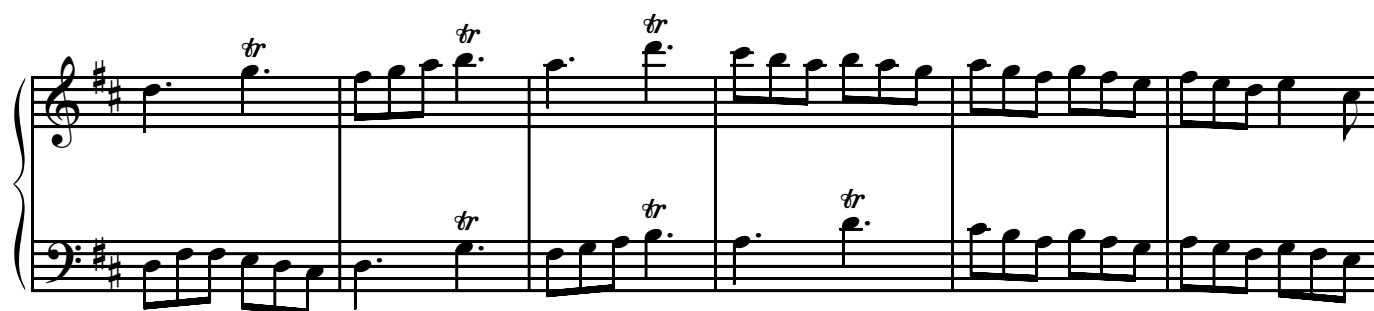
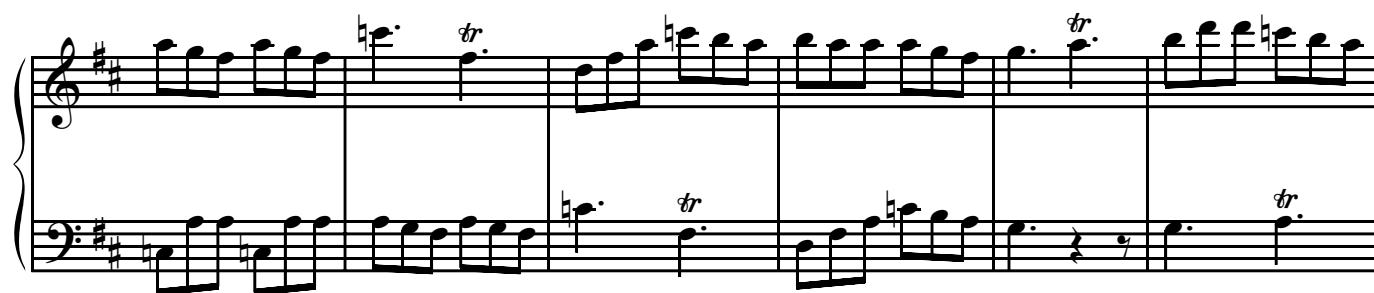
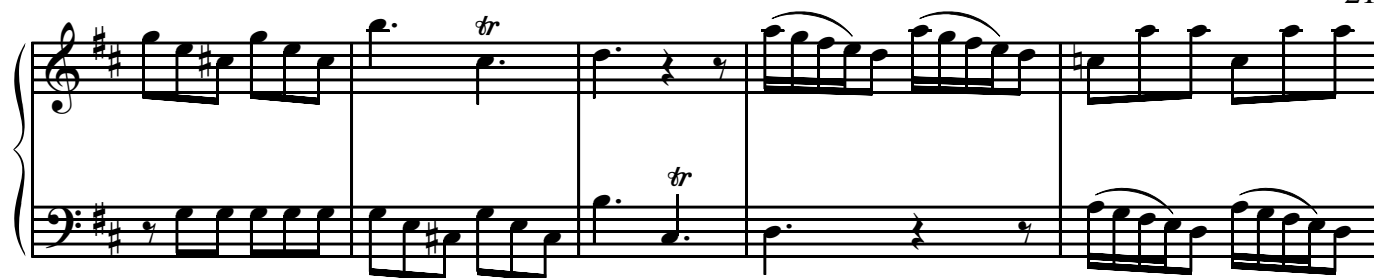


Segue Canone

Canone

Allegro assai





Fuga 12

The musical score for Fuga 12 is presented in six systems, each consisting of a piano (P) and organ (O) part. The piano part is written in treble clef, and the organ part is written in bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Trills are indicated by a 'tr' symbol above certain notes. The organ part features a steady eighth-note accompaniment in the first four systems, which transitions to a more complex rhythmic pattern in the fifth and sixth systems. The piano part shows a melodic line with various intervals and ornaments, including a trill in the first system and a grace note in the second system. The overall structure is a fugue, with the organ part providing a harmonic and rhythmic foundation for the piano's melodic development.

